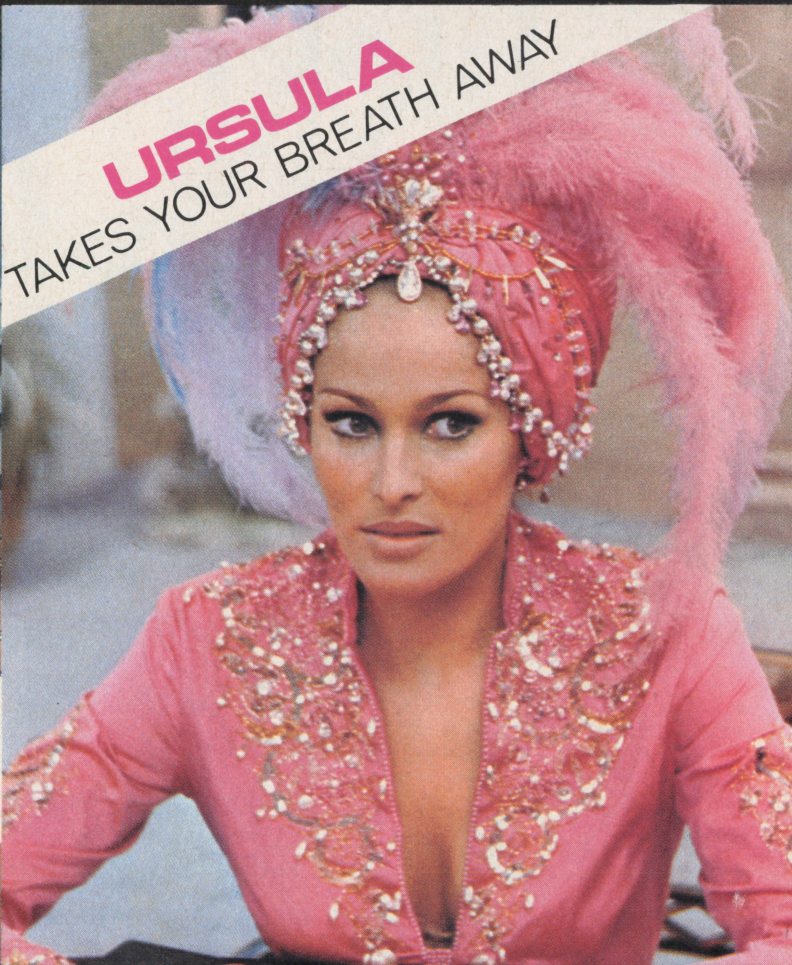
SHOWTIME

THE TOP FILM MONTHLY / APRIL 1967 1/-

HORARIO DE TRENES
LLEGADA

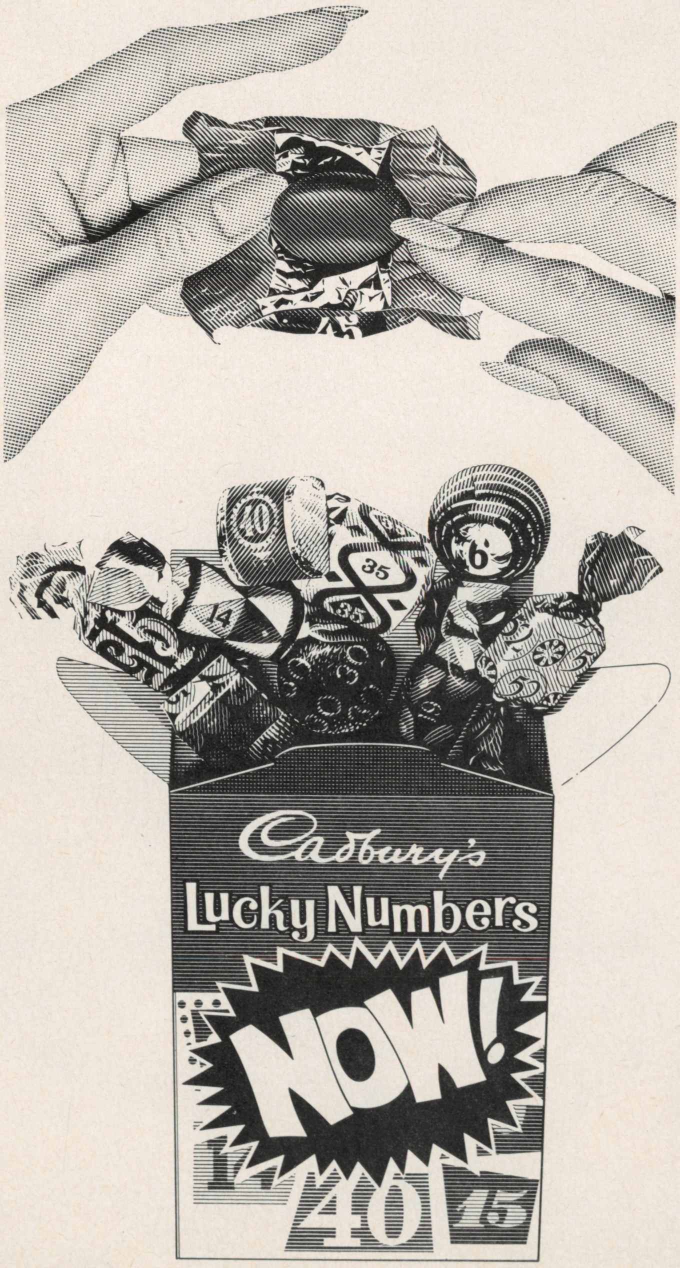
ERNIE & ERIC
TAKE A TRIP



URSULA
TAKES YOUR BREATH AWAY

BOND
TAKES A BATH

GET
Lucky
Numbers!



inside

APRIL 1967—No. 40 (Vol. 4, No. 4)

SHOWTIME

Editor **Peter Tipthorp** ● *Assistant Editor* **Tony Crawley**
Senior Art Editor **Edwin Gillbe** ● *Art Editor* **Michael Alkins**
Advertisement Manager: **June Crockford**

● **Cover Stars**

23 More views (indeed, news) of . . . Morecambe and Wise as *The Magnificent Two*, Ursula Andress in *Casino Royale* and Sean Connery's bath-night in *You Only Live Twice*.

★ **Star Features**

14 MEET THE SPARROW

That's what Sparv means. And Camilla Sparv means yet another new name in Michael Caine's date-book.

16 SCOFIELD SHUNS THE SPOTLIGHT

Meet the actor they're all raving about—Paul Scofield. He's bound to be a 1967 Oscar-winner.

18 THE WORLD'S TOUGHEST LOCATION

Many a film claims it; but Leslie Phillips' debut production, *Maroc 7*, seems to win this tough title.

20 IS SHE A NEW CHRISTIE?

Her name is Candice Bergen. And her views are candid. But then she's quite a girl is Candy.

28 WHY THE GIRLS ALL FALL FOR FLINT

The reason—according to the girls—is because James Coburn just oozes sex-appeal. Do you agree?

32 THE PRIVATE WORLD OF TOM COURTENAY

Unswinging—but not unsung. That's Tom, the Quiet One among the 60's stars. Until he talks about the loves of his life.

37 HESTON QUIZ

Just how much do you think you know about this most epic-built of all the epic stars?

■ **Regular Features**

6 TONY CRAWLEY
9 DISCS
10 FILMS COMING YOUR WAY
42 RAYMONDO

☐ **Portrait Gallery**

44 Akiko Wakabayashi

☐☐ **Centre-Page Souvenir Portrait**

24 Claudia Cardinale

NEXT ISSUE:

What makes Albie activate—close-up on Albert Finney today . . . Can Sean Connery's brother make the star grade . . .? How to date a *Casino Royale* girl . . . and part one of our first movie-serial: *Hombre*—Paul Newman's savage new Western.

(Why not subscribe to Showtime—see page 38.)

ON SALE: APRIL 23

Girls behind Correna Sunglasses are up to their eyes in fashion

Correna Sunglasses are the exciting shapes of 1967. Round and square, large and small, curved and straight bold-rimmed and gold-rimmed — Correna's got them all. This year Correna have brought the world's most exciting designs and colours to Britain, splashed them into a galaxy of fashionable sunglasses and mixed and matched them to suit your every mood. So get behind Correna this Summer and survey the sun scene in style!

Correna Fashion Sunglasses are on sale at all the best stores, boutiques, chemists and opticians — in fact everywhere that sunglasses are sold. There are over 170 styles to choose from, including some eye-catching styles for the fashion-concious male too!

Send now for our fabulous colour brochure to: Correna, 30 Station Parade, London, N.W.2. GLAdstone 8814

correna®

"HAWAII"

THE MIRISCH CORPORATION PRESENTS
JULIE ANDREWS · MAX VON SYDOW · RICHARD HARRIS in THE GEORGE ROY HILL WALTER MIRISCH PRODUCTION of **"HAWAII"** A

Produced by WALTER MIRISCH · Directed by GEORGE ROY HILL · Screenplay by DALTON TRUMBO and DANIEL TARADASH · Based on the novel by JAMES A. MICHENER · Music-ELMER BERNSTEIN · PANAVISION® COLOUR by DeLuxe · Released through UNITED ARTISTS

ON GENERAL RELEASE FROM APRIL 2

Can you keep a secret?

You can pretend the most super things. But you have to keep them a secret.
Like you can pretend your lips got that natural glowing colour
without any lipstick at all. That's a secret between you and Max Factor.

YOUNG PRETENDERS

5/10

MAX FACTOR
Nail Polish

3/6

Pink Pretence   Beige Pretence
Coral Pretence

Colours so soft nobody's going to know your lips didn't just happen that way. Not unless you tell.

With three new toning nail colours.

GUARANTEE: If you are not completely satisfied with the quality and performance of these products, simply return the unused portions to Max Factor, 16 Old Bond Street, London, W.1, for full refund.

Secret lipsticks by **MAX FACTOR**

A tiger in his bank!

Tony Tenser is the only film producer I know who started as a cinema manager. From pushing ices to setting up films like *Repulsion* is quite a jump. But Tenser is a remarkable man. When he started managing in 1945, he set himself a goal—and this year he'll really score! Tenser left cinemas to be a publicist. The one who dubbed Bardot "sex kitten" ("Did she thank me? You're joking!"). Next he went into production with Compton Films, where his main achievement was bringing over Polish director Roman Polanski and giving him free reign to make *Repulsion* and *Cul-de-Sac*.

Now Tony has finally set up shop on his own, with a tiger as his emblem. He has completed his first film—"the first faction film". By faction he means a mixture of fact and fiction—a documentary-style movie, using real settings and real people as well as unknown actors. In fact, some of it was shot *Candid Camera* style.

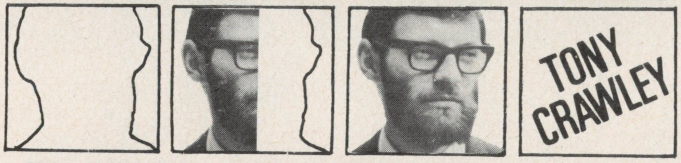
Tony Trent and admirers in *Mini-Weekend*. **But he's dreaming!**

Called *Mini-Weekend*, it's about a young East End teenager who finds it impossible to chat up the birds—except in his dreams and in these he's every inch a Sean Connery!

The hero of the film is played by Tony Trent, 21, "a combination of Newley and Chaplin", whose biggest claim to fame was being the Second Gardener in Jonathan Miller's TV *Alice*.

Tenser helped write the film. Indeed, he always likes to take a hand (and a screen credit) in writing his company's films. These include the new Boris Karloff scarer, *The Sorcerers*, with Elisabeth Ercy, made in conjunction with Raquel Welch's company; *The Terror Of The Seven Crypts*, which might induce a famous horror actress over from Italy; and a splendid spy-comedy called *The Man From P.A.N.D.A.*

"I've been writing, planning, gathering and signing for six months or more," Tony told me. "Now I just can't wait to get everything rolling into the cinemas . . ."



THE BURTONS

(everyday story of filming folk)

SHE strips off

There's no stopping Liz Taylor—where stripping is concerned. Having been turned down in the nude twice before, she strips to the buff once more in *Reflections In A Golden Eye*.

The sequence, which was shot in Rome with only a skeleton crew by director John Huston, concerns a peeping tom who spies on a sleeping, naked Liz. The peeper is Marlon Brando, as her impotent husband.

Previous to this, Liz had stripped to conquer in *Cleopatra* and *The Sandpiper*. Both scenes were excised, however, before being passed to any censors. This time I doubt if Liz will allow such cuts. She's a lot slimmer this year . . .

HE signs on

There's no stopping Richard Burton—where films are concerned. He's just added another epic to his vastly overcrowded screen-schedule. Now it's Simon Bolivar, *based on the life of the South American liberator.*

And yes, of course, producer Ron Lubin is quick to add that Liz Taylor would be "ideal" as Manuela.

Perhaps she would. Perhaps she will. But first the couple have quite a lot of other spadework ahead of them: The Comedians, Osmosis, Waterloo *AND* The Cossacks! *And they are, as they say, "together again" in them all.*

Well, all except Waterloo *. . . though it's more-or-less understood already that Liz and only Liz would be the "ideal" Josephine to hubby's Napoleon in that one, too.*

or: TONY AS BONEY

Whether the Burtons do or don't, plans are afoot to team Anthony Newley and Barbra Streisand as Napoleon and Josephine in a big musical film. Title is bound to be: *Not Tonight*! Also on Tony Newley's schedule is *Sweet November*—with that *Virginia Woolf* girl, Sandy Dennis.

PIERLUIGI/rex
GG

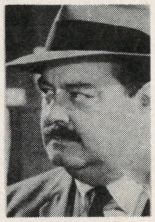
is for **GARA GRANDA**

And to think we let this gorgeous girl go . . . ! Gara was born in Yugoslavia but was drama-trained in London. She then went to Italy for a break—and we've not seen her since. Except in Italian films like *Casanova 670*.

"RAQUEL WELCH? Her only trouble is that body. It's too beautiful! People will look at it and not realise she is a good comedienne—exactly the same trouble that Marilyn Monroe had."

Says: MARCELLO MASTROIANNI who co-stars with Raquel in his own production of *Shoot Loud, Louder . . . I Don't Understand.*

STAN & OLLIE — '67 style



A huge five million dollar Hollywood scheme has rather put paid to Harry Secombe's fond hopes of making *The Laurel And Hardy Story* with his chum, Roy Castle.
Man with the millions is producer Larry Harmon, who quietly sewed up all biographical rights to the famous funsters as far back as 1959. And whom does he see as Stan and Ollie? Dick Van Dyke and Jackie Gleason.

They are bigger names in the States than our home-grown contenders, and Harry and Roy are first to admit it. But Roy adds: "They will certainly need a tall "Babe" Hardy. Dick Van Dyke is well over 6 ft." Well, Gleason is big enough—in bulk, height and talent. He calls himself "The Great One". And he proved it in *The Hustler* and *Blood Money*—though his last two films were never released in Britain. As for the agreeable Van Dyke, he is making so many films (14 in six years, including *Chitty-Chitty Bang-Bang* over here) I fear his appeal may pall.

It would, however, be impossible to keep Dick out of any Laurel and Hardy venture. "I've been a Stan-fan all my life," he tells me. "In fact, his influence decided me to go into show business—and moulded my attitude to comedy. My biggest thrill, after making my name in California, was meeting him. He was very frail by then, of course, but still answering all his own fan-mail himself! In all things, you see, he was a perfectionist!" Dick's devoted friendship continued up to Stan's death in 1965 (eight years after Hardy died) and Van Dyke delivered the oration at the star's funeral.

Statistical note: In their 22-year-long career, Stan and Ollie made no fewer than 348 films.

BRAVE MAN. David Niven must be prepared to be ambushed by hordes of green-eyed lasses wanting to get into pictures. He's just bought an original Penelope (*Pumpkin Eater*) Mortimer story called *Green Eyes*.

BUSY MAN. James Fox has a hectic time ahead. His Swiss-based company will film an unpublished Irwin Shaw story, *The Old Youngsters*. And Jimmy goes into the RAF for Arnold Wesker's *Chips With Everything*, before going the *Tom Jones* route in a little saga entitled *The Sinful Adventures Of Davey Haggard*!

MUSIC MAN. Andre Previn's stock as a film composer is rising Mancini-high. Twice in a month, he's been signed to do the score for a film about six months before any stars have been signed. The films: *The Graduate* and *Valley Of The Dolls*.

RACING MAN. Jack Davies, writer behind *Those Magnificent Men In Their Flying Machines*, is racing through a new race-script. This time the *magnifique* men will be on bikes. Film is *Tour De France*. I'll bet Belmondo will be among the stars.

Briefly . . . .

Julie Christie's co-star in her first made-in-USA film? George C. Scott, the Method-man from *The Hustler*, *The Bible* and *Not With My Wife, You Don't*. Dick Lester directs them in *Me And The Arch Kook, Petulia*—"a sad comedy," says Julie. Sounds like fun to me.

After all those ifs, buts and maybes about odd combinations such as Sinatra and Marvin, it's now definitely Jack Lemmon and Walter Matthau as *The Odd Couple*. We'll see 'em first in Billy Wilder's *Fortune Cookie*.

Working at London show-biz agencies: David Niven, Jnr. and Alan Ladd, Jnr.

And talking of Niven! David, Snr. and Deborah Kerr are a team you can't keep down. After *Separate Tables* and *Casino Royale*, they'll team again for the birth-pill comedy, *Prudence And The Pill*.

Turning director this year: Rod Steiger with his own tale, *The Untold Story*, which sounds interesting . . . and Anthony Quinn with his own story, *Passion In The Desert*, which sounds uncomfortable!

London producer Joseph Vegoda has wisely snapped up the *Modesty Blaise* man, Peter O'Donnell's thriller, *Take A Pair Of Private Eyes*. This was great fun as a BBC-2 serial, and could be a fun-movie—particularly if Joe keeps the scintillating telly-team of Derek Fowlds and lovely Jeanne Roland.

Mike Caine will be Alfie again for director Lewis Gilbert—but jail-escaper Alfie Hinds this time!

MARRY-GO-ROUND

Natalie Wood is having to wait some time before she can marry her London beau, Richard Gregson. She'll make her new film, *Very Special People*, here instead of Hollywood, so as to be close during the long delay . . .

But Brigitte Bardot's quick-fire marriage to Gunther Sachs may have fizzled out completely before you read this well-founded rumour . . .

Happier news: Two directors' off-springs tying the knot: Andrew McLaglen's Sharon and Fred Zinnemann's Tim.

Sign of the times

The biter has been bit . . . Director Mike Nichols, who made *Who's Afraid Of Virginia Woolf?*, started the sign-game in Hollywood. On the back of Julie Andrews' car, he stuck the poster: *MARY POPPINS IS A JUNKIE*. Now someone has attacked Mike's car. The sign there reads: *VIRGINIA WOOLF IS AFRAID OF ALFIE*.

Dream Come True

Two years ago I asked Britain's top stunt director Bob Simmons which two stars he'd like to see together in a film. His unhesitating reply: "Michael Caine and Francois Dorleac." Now shooting in Finland: The Billion Dollar Brain. *Stars: Caine and Dorleac. And their action-director: Bob Simmons!*

RE-RIGHT? Tennessee Williams has, surprisingly, re-written "the play I've always preferred." And so *Summer And Smoke* is now *Eccentricities Of A Nightingale*. Certainly sounds more like Williams that way!

Lynn Carey in a film called *Lord Love A Duck*. **'Nuff said?**

And Julie Andrews gets Rock Hudson singing in: *Darling Lili, Or Where Were You The Night They Shot Down Baron von Richthofen?*

FIRST ▲ FOLD — CUT OUT THIS ADVERTISEMENT ALONG DOTTED RULE — SECOND ▲ FOLD — FLAP 'A'

Saphena
OF REGENT STREET

Precious DIAMOND RINGS

A diamond is for ever

A Saphena Engagement Ring—the most treasured of all rings—captures and holds fast the most cherished moments of your life right across the years ahead.

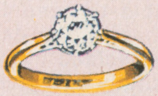
All over the world Saphena Rings are famed for their excellence and beauty while each precious gem stone is ever increasing its value.

Ring of your choice posted FREE in beautiful presentation case.

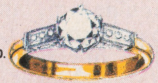
YOURS IN 24 HOURS
7 DAYS APPROVAL
FREE CREDIT *NO EXTRAS*

NO DEPOSIT DELIVERY ON FIRST PAYMENT

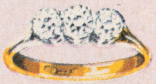
8 MONTHS TO PAY FREE INSURANCE 10 STAR GUARANTEE



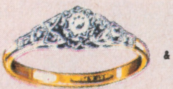
Fine Solitaire
1st payment £5.6.0.
& 8 monthly payments £5.8.0.
Credit or Cash £48.10.0.



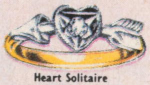
Quality Solitaire
1st payment £7.6.0.
& 8 monthly payments £7.13.0.
Credit or Cash £68.10.0.



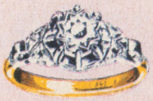
3 Diamonds
1st payment £4.14.0.
& 8 monthly payments £4.17.0.
Credit or Cash £43.10.0.



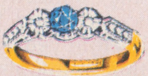
Elegant setting
1st payment £2.14.0.
& 8 monthly payments £2.17.0.
Credit or Cash £25.10.0.



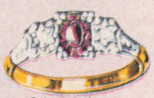
Heart Solitaire
1st payment £1.17.0
& 8 monthly payments £2.0.0.
Credit or Cash £17.17.0.



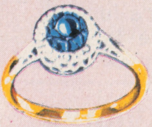
Lovely Solitaire
1st payment £3.12.0.
& 8 monthly payments £3.11.0.
Credit or Cash £32.



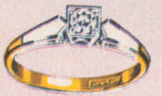
Sapphire & Diamonds
1st payment £2.2.0.
& 8 monthly payments £2.2.0.
Credit or Cash £18.18.0.



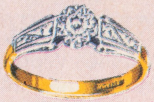
Ruby & Diamonds
1st payment £3.14.0.
& 8 monthly payments £3.12.0.
Credit or Cash £32.10.0.



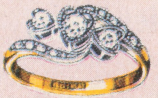
Sapphire & Diamonds
1st payment £3.14.0.
& 8 monthly payments £4.7.0.
Credit or Cash £38.10.0.



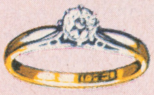
Square Set Diamond
1st payment £2.10.0.
& 8 monthly payments £2.15.0.
Credit or Cash £24.10.0.



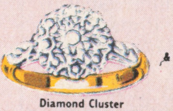
Elegant design
1st payment £1.6.0.
& 8 monthly payments £1.3.0.
Credit or Cash £10.10.0.



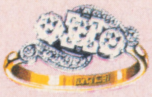
Cross-over setting
1st payment £2.2.0.
& 8 monthly payments £2.2.0.
Credit or Cash £18.18.0.



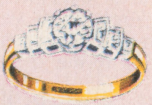
Classic Solitaire
1st payment £2.4.0.
& 8 monthly payments £2.7.0.
Credit or Cash £21.



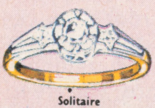
Diamond Cluster
1st payment £5.14.0.
& 8 monthly payments £5.17.0.
Credit or Cash £52.10.0.



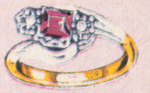
3 Diamonds
1st payment £2.14.0.
& 8 monthly payments £2.17.0.
Credit or Cash £25.10.0.



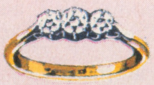
Solitaire Diamond
1st payment £2.10.0.
& 8 monthly payments £2.10.0.
Credit or Cash £22.10.0.



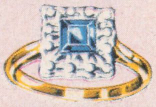
Solitaire
1st payment £4.6.0.
& 8 monthly payments £4.8.0.
Credit or Cash £39.10.0.



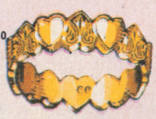
Ruby & Diamonds
1st payment £2.10.0.
& 8 monthly payments £2.10.0.
Credit or Cash £22.10.0.



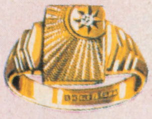
3 Diamonds
1st payment £3.17.0.
& 8 monthly payments £3.16.0.
Credit or Cash £34.5.0.



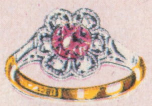
Sapphire & Diamonds
1st payment £4.18.0.
& 8 monthly payments £4.19.0.
Credit or Cash £44.10.0.



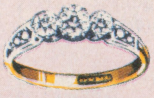
True Hearts 9 ct.
1st payment 14/-
& 8 monthly payments 14/-
Credit or Cash £6.6.0.



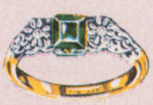
Signet Ring 9 ct.
1st payment 19/6
& 8 monthly payments 15/-
Credit or Cash £6.19.6.



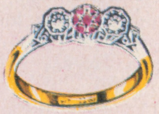
Ruby & Diamonds
1st payment £3.14.0.
& 8 monthly payments £3.12.0.
Credit or Cash £32.10.0.



3 Diamonds
1st payment £1.17.0.
& 8 monthly payments £2.
Credit or Cash £17.17.0.



Emerald & Diamonds
1st payment £3.16.0.
& 8 monthly payments £3.18.0
Credit or Cash £35.



Ruby & Diamonds
1st payment £3.2.0.
& 8 monthly payments £3.1.0.
Credit or Cash £27.10.0.

BarclayCard holders are welcome

CHOICE OF A LIFETIME
Saphena
OF REGENT STREET

Largest and finest selection as shown in our FREE Illustrated Brochure

Special facilities for overseas customers and H.M. Forces.

POST TODAY SEND NO MONEY

POSTAL INSTRUCTIONS

1 Write your name and address in block capitals.

2 Cut out the whole of this folder along the dotted lines.

3 Fold as indicated and tuck flap 'A' into flap 'B'

4 Ensure that SAPHENA'S address appears outside and post now. (No stamp required).

NO STAMP REQUIRED IF POSTED IN GREAT BRITAIN OR NORTHERN IRELAND

Send me FREE illustrated brochure without obligation to purchase.

NAME

ADDRESS

SW 20

POSTAGE WILL BE PAID BY SAPHENA LTD.

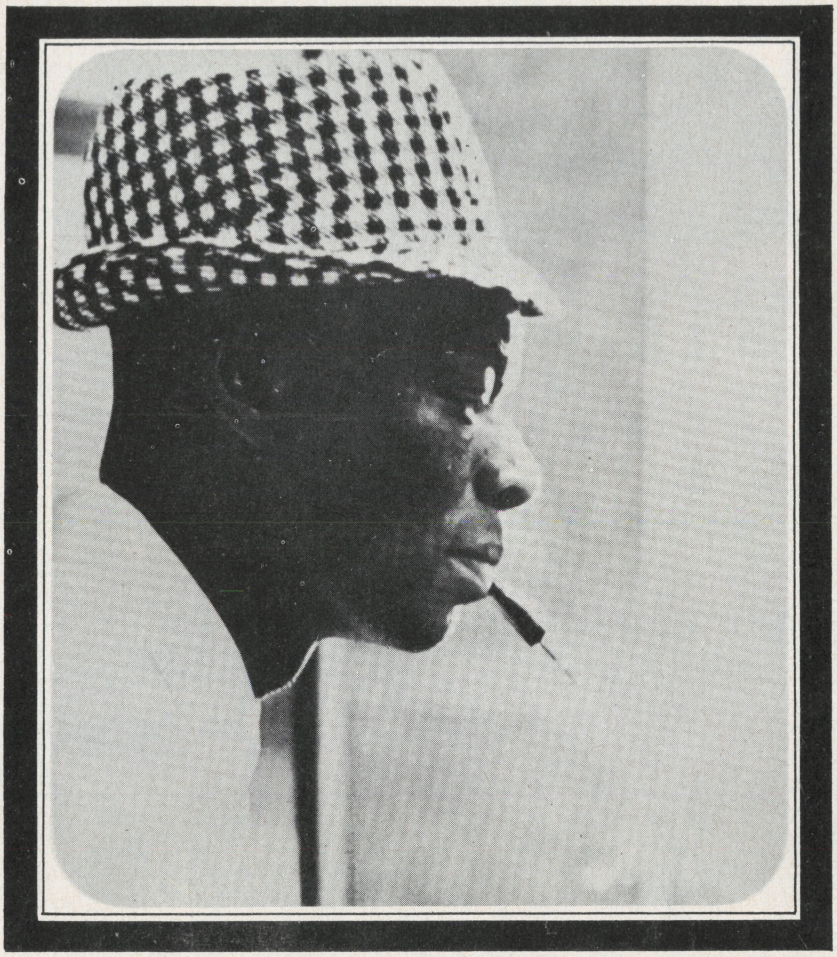
BUSINESS REPLY SERVICE
Licence No. WD2061

SAPHENA LTD.
74 REGENT STREET,
LONDON, W.1

FIRST ▼ FOLD — SECOND ▼ FOLD — FLAP

DISCS

Memories of Nat



Like Mario Lanza and Jim Reeves, Nat "King" Cole is just as popular today as he was before his untimely death. He is still a great favourite in the request programmes and there is still a steady demand for his records in the disc shops. Songs like *Mona Lisa* and *When I Fall In Love* will never cease popping up to remind us just what a great artist he was. In show business circles he was considered a perfectionist in the true sense of the word.

A new album, ***Nat "King" Cole Sings With The Nat "King" Cole Trio*** (*MFP*), does not concentrate so much on the singer's most famous recordings as his lesser known tracks. *Don't Blame Me* is beautifully sung but Nat's recording was not a best-seller. The same goes for numbers such as *For All We Know*, *Sometimes We're Happy*, *I'm In The Mood For Love*, *You're Looking At Me* and *When I Grow Too Old To Dream*. But those who enjoy Nat's singing will not want to miss this excellent selection.

Billy Eckstine has been a popular singer for years and his recent LP, ***Billy Eckstine*** (*MFP*), gives you a good idea how he's stayed on top for so long. Songs on the album include *Have A Song For Me*, *Without A Song*, *Moonlight In Vermont* and *That's For Me*. On each track the mellow baritone is in great form.

Helping to make the record a winner is the Bobby Tucker Orchestra conducted by Billy May, who was also responsible for the imaginative arrangements.

Dinah Washington, who died in 1963, has been called the Maria Callas of jazz singing. Listen to a recent LP, ***A Gal Called Dinah*** (*MFP*), featuring a selection of her recordings, and you will see the description was a good one.

Not all the songs are vintage Washington but there is enough to keep her many fans happy. *Fly Me To The Moon*, *Red Sails In The Sunset* and *Coquette* are the best tracks, but *Destination Moon* and *Where Are You* are also well worth your attention. Don Costa's arrangements brilliantly capture the mood of each song.

I have always enjoyed Elvis Presley's singing but, too often, he seems to be stuck with mediocre songs. There are a couple of pretty numbers on his recent film LP ***California Holiday*** (*RCA Victor*), but too much is strictly for the fans.

Even so, Presley's style is polished and he makes the most of songs such as *Spinout*, *I'll Be Back* and *Never Say Yes*. There are also three "bonus" songs—*Tomorrow Is A Long Time*, *Down In The Alley* and *I'll Remember You*—which do not appear in the film but do much to bring this album to life.

Val Doonican's popularity seems to increase each year. He never makes the Top Ten, but you won't see many people turning down their TV sets when he's on.

Val's latest LP, ***Gentle Shades Of Val Doonican*** (*Decca*) makes very pleasant listening. There are some delightful songs—*I'm Just A Country Boy*, *Gentle Mary*, *Not So Long Ago* and *Nobody But You* are my favourites—and this polished performer puts them over with great charm.

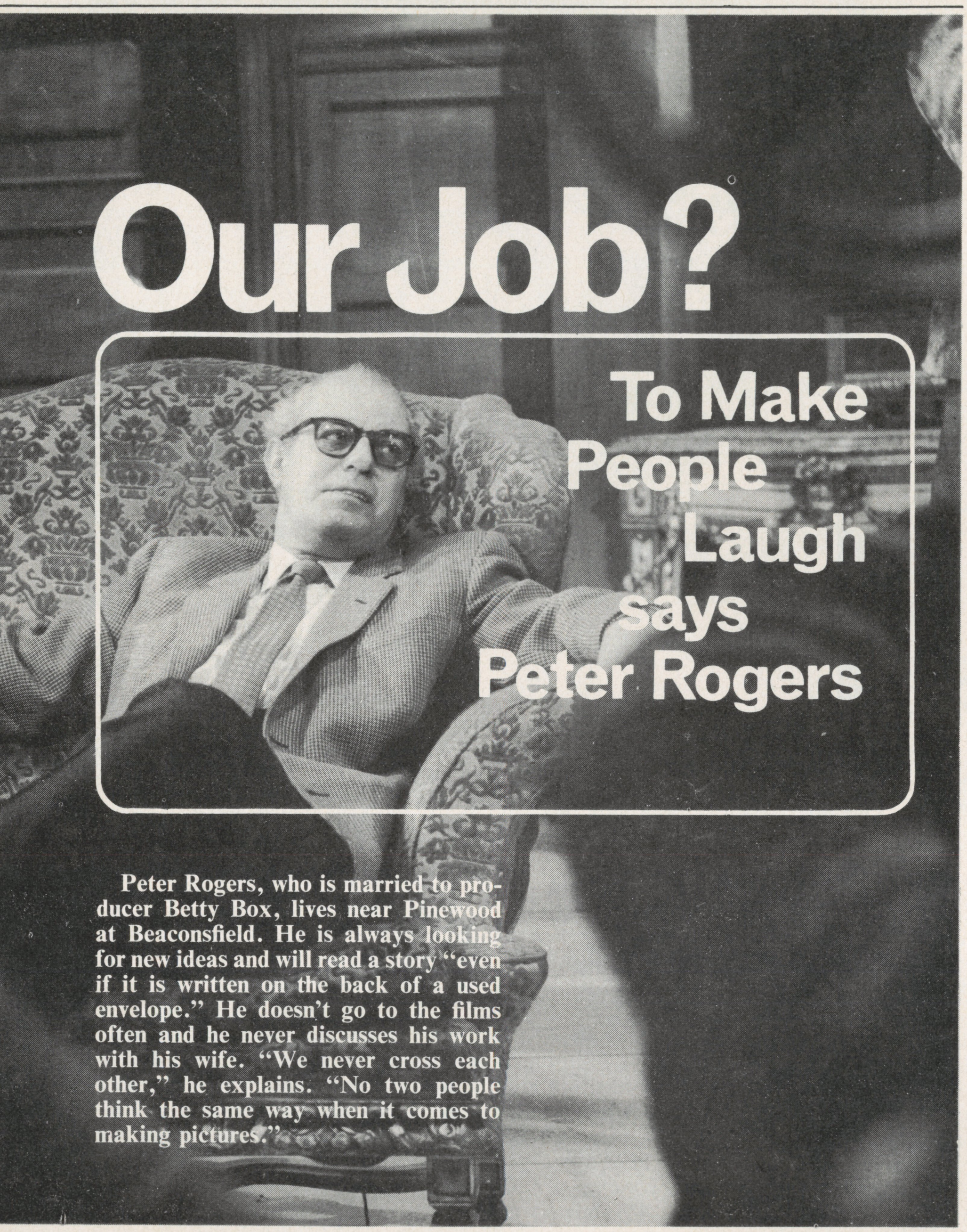
Los Escudos were new to me but, after hearing their album, ***New Look At Latin*** (*Deram*), I will make a point of keeping my eye open for anything new from them.

The idea of the LP is to show Latin American music in a new light and it succeeds magnificently in doing just that. It is fresh and exhilarating.

The numbers are familiar—*Perfidia*, *In A Little Spanish Town*, *Granada*, *Besame Mucho*, *Maria Dolores* and *Malaguena* are all included. And the arrangements by Mike Leander deserve a little Oscar all of their own.

Our Job?

To Make People Laugh says Peter Rogers



Peter Rogers, who is married to producer Betty Box, lives near Pinewood at Beaconsfield. He is always looking for new ideas and will read a story "even if it is written on the back of a used envelope." He doesn't go to the films often and he never discusses his work with his wife. "We never cross each other," he explains. "No two people think the same way when it comes to making pictures."

Peter Rogers and Gerald Thomas do not claim that their films deserve Oscars but they do claim they make money. And there is no point in arguing that one. Just go to a cinema where one of their films is showing and note the smile from the manager as he hears the box-office clicking away.

In the ten years they have been together, Rogers and Thomas have chalked up more hits than almost any British film team you can name. And, from the moment the idea for their latest comedy was conceived, it was predicted another hit was on the way.

The film's title? *Don't Lose Your Head*. Its stars? What Rogers calls "my own little repertory": Sidney James, Kenneth Williams, Joan Sims and Charles Hawtrey.

"It's a send up of the French Revolution," Rogers told me when we met at Pinewood. "It's something like my 27th film with Gerry Thomas and, I think, one of our best."

Although the *Carry On* series ranks as the most successful in films, when the first picture was made (*Carry On Sergeant*) it was not intended to have a sequel. Then came the idea of a comedy set in a hospital (*Carry On Nurse*) and the series was born.

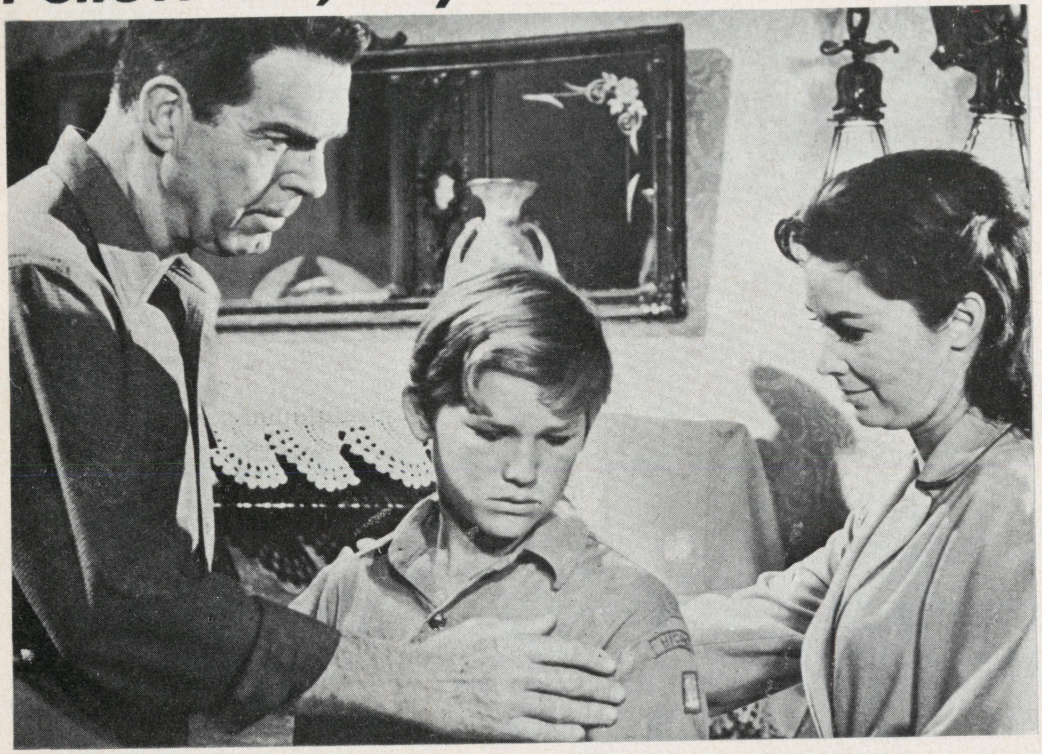
"Our aim has been to make commercially successful comedies, not great films—and we've done it," Rogers said. "Naturally, there are times when we want to break away from the kind of film we're associated with—but it's damn difficult. Frankly, we are too busy to even contemplate the idea.

"We enjoy making people laugh and we seem to be able to get them out of their armchairs. We don't believe the public wants to stay in every day watching television. The job of the film producer is to coax people out of their homes and the films we make seem to do this.

"Comedy is a very personal thing," added Rogers. "Different people laugh

And his latest comedy... *Don't Lose Your Head*

Follow Me, Boys



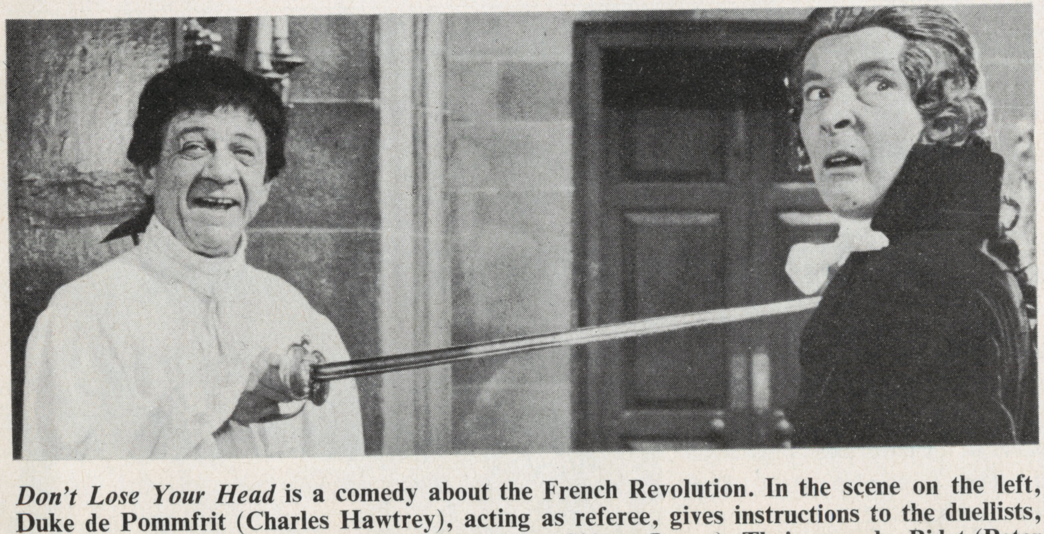
When a fellow needs a friend, Whitey White (Kurt Russell) has two mighty warm and understanding ones in Vida and Lem Siddons (Fred MacMurray and Vera Miles), who comfort him during a trying period. This is a scene from Walt Disney's engrossing film, *Follow Me Boys*, the story of a wandering minstrel and his troop of Boy Scouts. A warm, humorous picture

at our films for different reasons; the important thing is they do laugh. I don't want to analyse what it is that amuses them. If someone told me exactly why I enjoyed something I doubt if I'd enjoy it any more. People don't want to know why they put one foot in front of the other. All we know is, audiences seem to laugh at more or less the same kind of thing they laughed at ten or even 20 years ago."

Rogers and Thomas work closely together, throwing ideas at each other across their elegant office, at Pinewood.

After *Don't Lose Your Head*, the successful team are to make a film which sends up the French Foreign Legion. Then comes a comedy about Henry VIII and his many wives.

"We want Harry Secombe to play Henry," Rogers told me. "One of the ideas we have is that he writes madrigals which he hopes will get to the top of the Hit Parade. When he finishes up fifth in the charts he has the top four artists beheaded!"



***Don't Lose Your Head* is a comedy about the French Revolution. In the scene on the left, Duke de Pommfrit (Charles Hawtrey), acting as referee, gives instructions to the duellists, Camembert (Kenneth Williams) and Sir Rodney (Sidney James). Their seconds, Bidet (Peter Butterworth) and Darcy (Jim Dale), look on. In the other scene, Sir Rodney and Camembert are the deadly enemies.**

Khartoum

"Where the Nile divides—their mighty conflict begins!" And in Julian Blaustein's multi-million-dollar production *Khartoum* there are many exciting dramatic moments: full-scale battles in the sun-scorched wastes of the Sudan; General Gordon's tumultuous welcome at Khartoum, where he is mobbed and hailed as a saviour by the inhabitants; and the running fight between a Nile steamer evacuating Europeans and Egyptians from the city, and the cut-throat Arabs on the bank.

There is an unforgettable moment when the slaughtering tribesmen, pouring into Khartoum, see Gordon on the steps of his palace. A breathless silence falls over the invading hordes, and for a few unbearable seconds everything is quiet. Then a well-aimed spear pierces the General's heart. As Gordon falls, the dervishes rush forward with a deafening roar of triumph.

All great scenes in a memorable picture. But the most gripping moments of all are the meetings between the two giants: General Charles Gordon, played with understanding and compassion by Charlton Heston; and The Mahdi, the fanatical Arab religious leader, whom Laurence Olivier brings to life with a controlled yet compelling performance.

History tells us that these two fanatical men of opposing religious beliefs did not meet. Their arguments and reasonings were conveyed to each other in letters and telegrams. But, as Robert Ardrey, who wrote the screenplay, says: "To dramatise the clashes of personality, and to make possible an understanding of their attitudes, you are obliged to bring them together."

We see Gordon as a military genius; a man of strange contradictions; a fatalist; a romantic; and a man of deep faith, with a brand of religion all his own. He is the man who had put down a rebellion in China and, single-handed, suppressed the slave trade in the Sudan.

Laurence Olivier as he appears in *Khartoum*—the film which stars Charlton Heston as General Gordon.

And there is The Mahdi: a fanatic, inspiring his followers to rise against the corruption and oppression of Egyptian rule; a man who believes he is guided by Mohammed, who has told him that he must destroy Khartoum; a man convinced the war he wages is a holy one.

The film describes how, in 1884, England's Prime Minister, Gladstone, set the General the virtually impossible task of evacuating 13,000 troops and civilians from Khartoum and restoring peace in the Sudan. Gladstone (played by a whiskered Ralph Richardson with just the right degree of stubbornness and dry humour) makes it clear the mission is unofficial; if it succeeds the Government will be grateful, but if it fails, it will be the General's bad luck. Gladstone allows Gordon one man—Col. J. D. H. Stewart (a dignified performance here by Richard Johnson) to act as his second in command . . . and to see that the General, whom he mistrusts, does not step out of line.

Indeed, Gladstone's parting words to Gordon are: *"God go with you—and I don't envy God."*

These, then, are the impossible circumstances in which General Charles Gordon, armed with a Bible and a cane, sets out on his mammoth task.

Unarmed, and accompanied only by one servant, he visits the Mahdi's camp. Surrounding the Mahdi are 30,000 of his ferocious followers. The two men meet for the first time.

Both men have much in common and there is a mutual personal respect between them. Indeed, Gordon has an understanding of his bloodthirsty enemies and, although a soldier who hates taking life, he would ruthlessly order an execution when he considered the occasion demanded it.

Gordon is determined to defend his beloved Khartoum. He attempts to persuade The Mahdi to abandon the siege of the city. But the fanatical Arab chief is equally determined to follow his "divine instructions" and threatens:

"I will take Khartoum; the streets of the Nile will run in blood, and every man, woman and child who opposes me will die."

Gordon goes back to Khartoum, refusing to accept defeat and ignoring Gladstone's demand to return to England.

Preparations for a siege begins. Khartoum is situated where the Nile divides and is bounded on two sides by rivers. Gordon organises the digging of a deep trench along the third side of the triangle and this is then flooded. With the waters of the Nile at their highest at that time of year, the Mahdi's men cannot approach the city. But the waters slowly begin to fall and Stewart is sent to London to bring back an army.

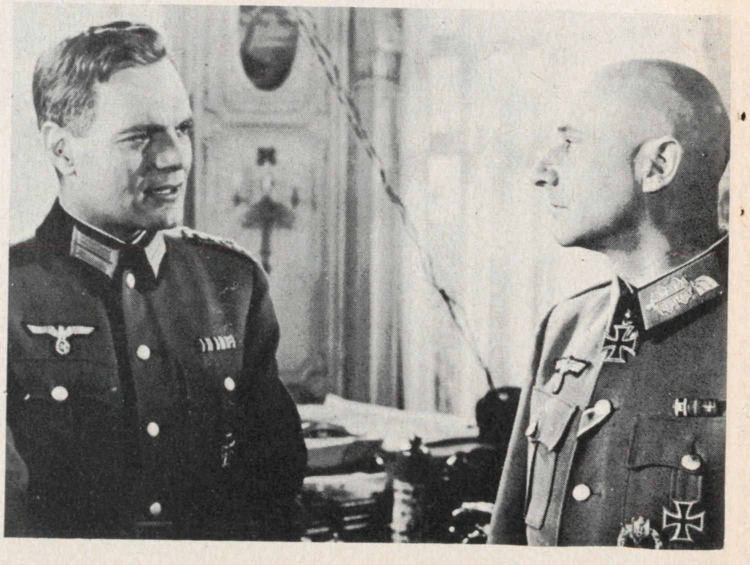
Gordon, watching the river for the first sign of relief, is puzzled by a message that the British Army is approaching Khartoum. However, he still suspects the Mahdi and makes last preparations for the battle. . .

RAYMOND HYAMS

The Night Of The Generals

Peter O'Toole is back at his brilliant best in the new Sam Spiegel production, *The Night Of The Generals*. The film, which centres around a gripping manhunt for a psychopathic sex killer, is set in Warsaw, Paris and Nuremberg.

As well as the grisly murders, however, the film highlights the famous July Plot to assassinate Hitler. O'Toole plays General Wilhelm Tanz, the monolithic leader of the notorious Nibelungen division. The film also stars Tom Courtenay (see page 32), Omar Sharif, Donald Pleasance and Joanna Pettet..



WHAT HAVE THESE TWO GIRLS IN COMMON?

Both wear suits by top fashion designers.
Both travel abroad–with pay.
But the girl in green has something extra.

She's doing more than just standing around looking beautiful—she's doing any one of the 30 interesting, different and vital jobs that the W.R.A.C. can offer a girl. For her, there are no worries about the future either. While she's enjoying the fun and the companionship of life in the W.R.A.C., she's gaining experience that will take her far—in the W.R.A.C. or in civvy street when she's completed her service. If you are between the ages of 17 and 33 why not find out more about your prospects in the W.R.A.C.? Fill in this coupon:

TO: W.R.A.C. CAREERS, DEPT MP 6, LANSDOWNE HOUSE, BERKELEY SQUARE, LONDON, W.1.

Please send me further information about the W.R.A.C.

NAME__________ DATE OF BIRTH__________

ADDRESS__________

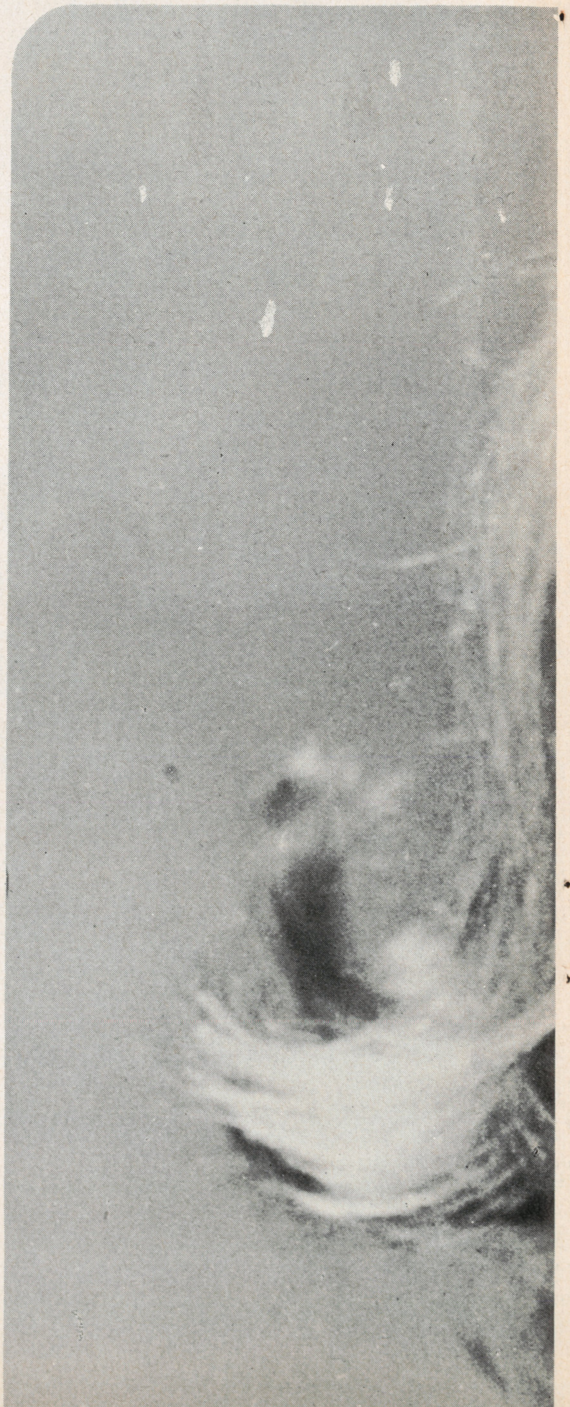
COUNTY__________ Applicants must be resident in U.K. SAT/W93A

WRAC
WOMEN'S ROYAL ARMY CORPS

MEET THE SPARROW

She's half-Swedish, half-Russian and, most certainly, a stunner

Mike Caine has dated many 'birds' but CAMILLA is the pick of the bunch



She is, quite simply, a smasher. Half-Swedish. Half-Russian, too. Ash-blonde hair cascading into shoulder-length tresses. Eyes of vivid grey-blue. An exquisitely sculptured face. Add to this a mere touch of all-over Americana gloss (the best kind; i.e., no matching accent!) and you have . . . Camilla Sparv.

And who, you might ask, is Camilla Sparv when she's at home? She's Hollywood's newest rave, that's who. Their most lady-like beauty since Grace Kelly went all serene in Monaco.

Above all, she is the latest in that admittedly long line of luscious ladies who have sent top screen bachelor Michael Caine into a spin. Such a spin in fact, that friends and gossip columnists started shouting "marriage" as soon as she was pictured leaning on his manly shoulder.

Their comment? They said—wouldn't you know—"we're just good friends!" By these standards, Mike Caine has more good friends than anyone I know!

It was no surprise that Camilla captured Mike's fancy. Examine his girls—from his ex-wife Patricia Haines to regular companions like Edina Ronay and Elisabeth Ercy—and you see what I mean. They are from a similar mould; merely a development of the previous year's model!

And Camilla, as I can vouch from our meeting in her London hotel, is most certainly a stunner. With, I thought, a name to match. But I was wrong. Sparv, it seems, is Swedish for . . . sparrow!

Not that there isn't more to it than that. "Historically," this long-stemmed ex-model girl told me, "it is a soldier's name. In olden days, if any Swedish soldier joined up with a name which was too long, too difficult to pronounce, the officer in charge would simply tell him: 'Right! We'll call you Sparv'."

With or without her cute spectacles, no one would take this particular Sparv for a soldier. Though, she has, of late, seen a lot of action in the vicinity of quite a few soldiers-of-fortune. In films with fly spy-guys like James Coburn and Dean Martin—and the screen's latest espionage agent, Stephen Boyd in Department K.

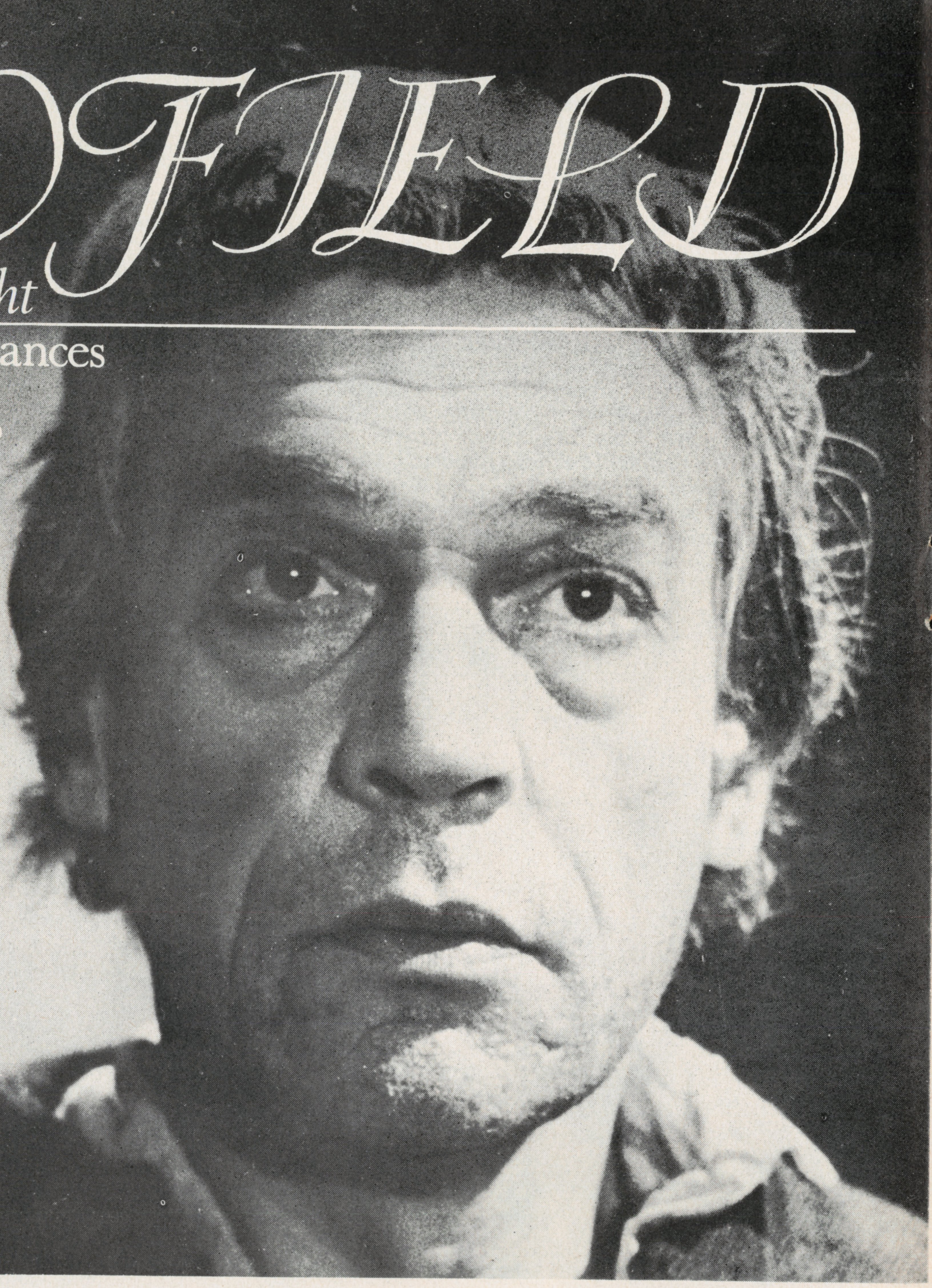
Not forgetting, of course, her important meeting with the most insolent spy of all, Harry Palmer—alias Michael Caine. A case of The Swedish Sparrow meeting the Cockney Sparrer; and both in specs.

TO page 40

SCOFIELD

Shuns the spotlight

He gives star performances but does he want to be a star?



Had he gone into teaching instead of acting, Paul Scofield would have been one of those rare schoolmasters who can command complete quiet in a classroom of hooligans without speaking a word. A raise of the eyebrows would have done it. Then those brown, penetrating eyes would have scanned the sea of faces and pin-drop silence would have been observed until further notice.

As an actor, Scofield has a similar effect in the theatre and (witness *A Man For All Seasons*) on the screen. Call it personal magnetism; or star quality; or just damn good acting. The fact remains there are few actors indeed who can command the same respect. There are even less who, the moment they appear, make you forget everyone else in the scene. Olivier can do it if he's trying. So can Giulgud. On the screen, Brando used to have this kind of power (in *On The Waterfront* and *The Young Lions*), for example.

Since Fred Zinnemann's *A Man For All Seasons* has been shown around, Scofield has, inevitably, been compared to the greats: Olivier, Guinness, Redgrave and Giulgud. At 44, he does, indeed, deserve a place in these proud ranks. But it would be wrong to imagine this one part as Sir Thomas More, which he played on the stage before making the film, has got him there. In the theatre world, people were saying ten years ago that there were few who could match his talent. Even the mighty Richard Burton confided, "When I saw Scofield act, I knew I could never be that great, so I decided to grab the loot."

If *Seasons* is not the first thing Scofield has done to impress the critics (for the first time in their 32-year-old history the New York Film Critics awarded a picture more than three prizes; *Seasons* won four including a Best Actor award for Scofield), it is the film that has brought him the international acclaim he so richly deserves.

No one who has seen him perform will doubt, however, that he could have won film fame years ago had he been even vaguely interested. Incredibly, in his whole career, he has made only four pictures. The theatre has, "and always will be", his first real love.

"Paul just isn't interested in the limelight that comes

TO page 26

next time you're on safari...
FOR HARD-TO HOLD HAIR
Supersoft
hair spray
NUMBER ONE
CONTAINS LANOLIN
STANDARD SIZE

...use Supersoft hair spray

Poise-happy girls are passionately devoted to Supersoft hair spray. They like the non-lacquer anti-damp formula, the choice of light or positive French perfume. They buy Pink Top for the positive fragrance, Turquoise for the lighter one, and Lilac for the light perfume plus extra holding power. They put their hairdos in the care of Supersoft and go gaily through damp days, beautifully through late evenings, for ever and ever . . .

4/7 STANDARD SIZE **5/7** LARGE ECONOMY SIZE **9/8** SUPER SIZE

Why they called this THE WORLD'S

If the entertainment value and quality of the lavish film production, *Maroc 7,* matches the sheer Herculean efforts that went into the filming of it in Morocco, then it will be a close contender for Best British Film of the Year.

A 60-strong unit, with stars Gene Barry, Elsa Martinelli, Cyd Charisse, and Leslie Phillips (who was also co-producing), travelled 2,500 miles from Pinewood to Meknes, Morocco, and, during the seven-week location, every one spent time in a sick-bed including Gene, Elsa, and Leslie who fractured three ribs and had the worst time of all.

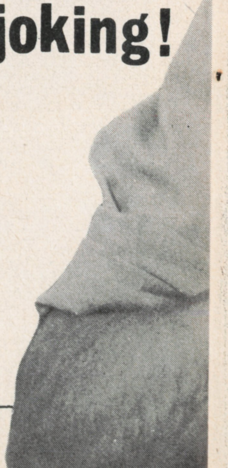
Daily working hours usually stretched from 7.30 a.m. to 7.30 p.m. and frequently they were two or three hours longer. The working week was six, sometimes seven days, in a temperature that refused to drop much below 100°F. Filming inside, in restricted areas with a battery of arc lamps of searchlight intensity, sent the thermometer racing up to 160°F, almost sauna bath temperature.

The real crunch came in the last week. The unit (which now numbered almost 100 with the extra local labour) packed bags and equipment and pulled out of the Hotel Transatlantique, Meknes, and in a long convoy, made for the Atlas mountains, 125 miles to the south. To make matters worse, the last 30 miles was an unremitting, helter-skelter drive over ground strewn with rocks and pot-holes. The destination was a huge, desolate Berber fort situated on top of a mountain. The task of getting men and equipment, including heavily loaded pantechnicon construction vans and seven-ton generators, to the summit almost crippled the entire production.

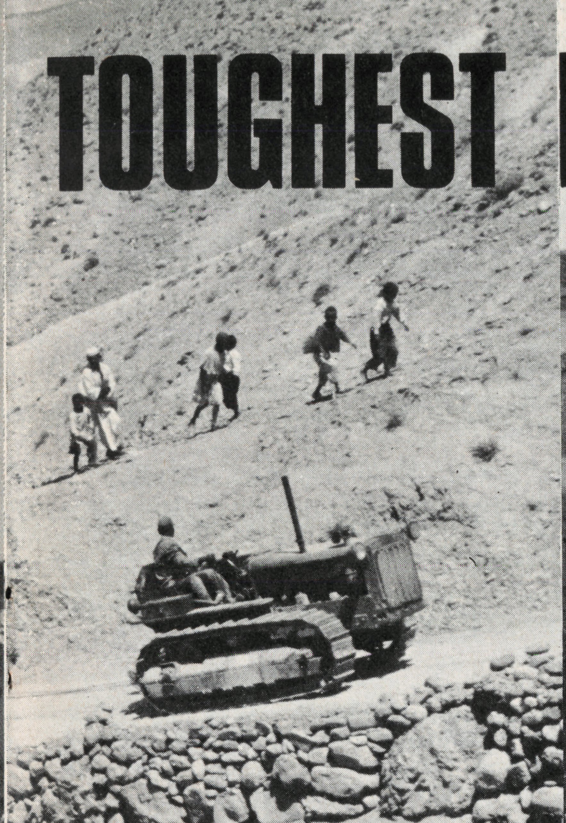
Co-producers Leslie Phillips and John Gale, executive producer Martin Schute and director Gerry O'Hara, had reconnoitred this location weeks before the main unit arrived. They had been overwhelmed by not only the grandeur of the place but the seemingly insurmountable problem of getting a fully-equipped film unit to it. The big drawback was obvious enough: for the last one and a half miles there was no road—only a narrow track just wide enough for a horse to climb.

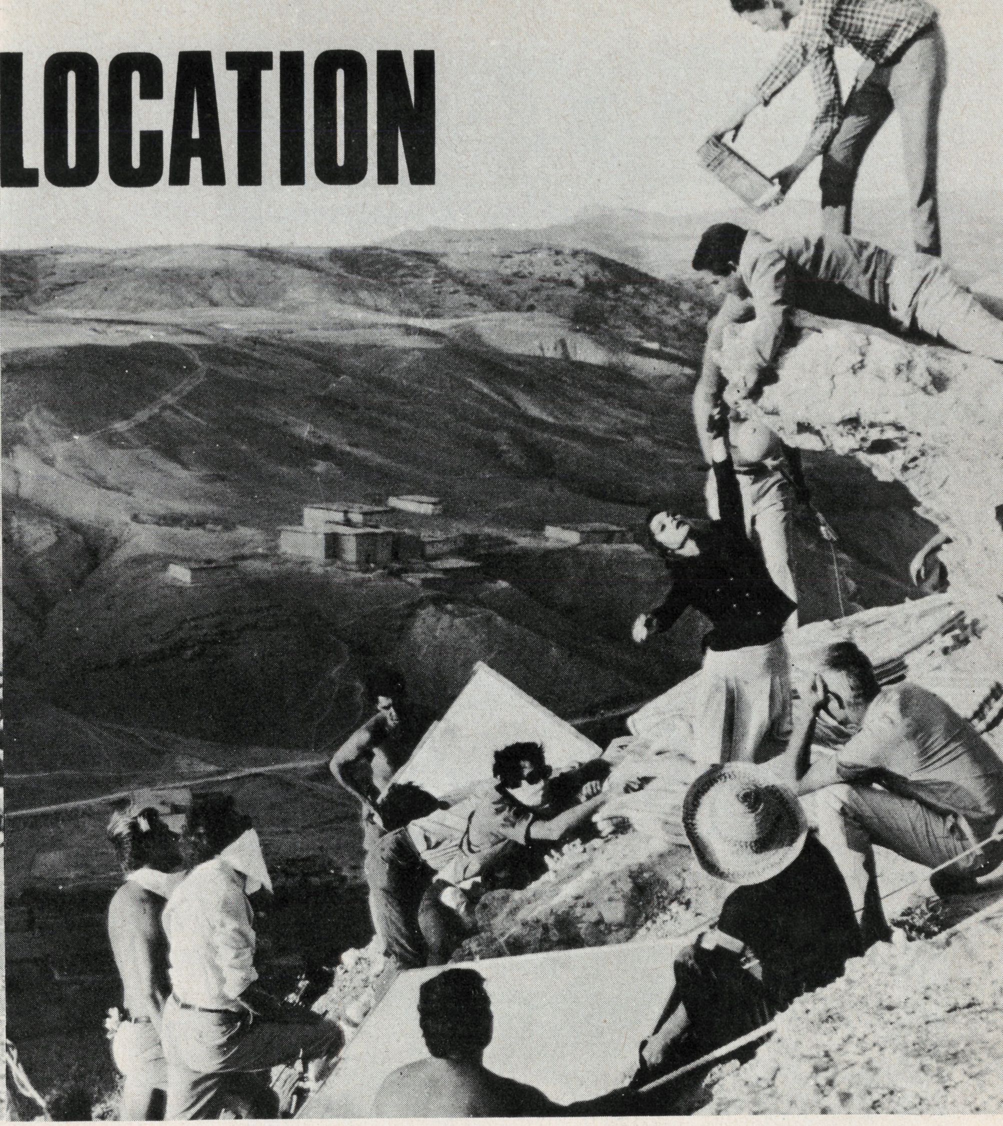
The challenge had to be met and, for the ten weeks preceding the

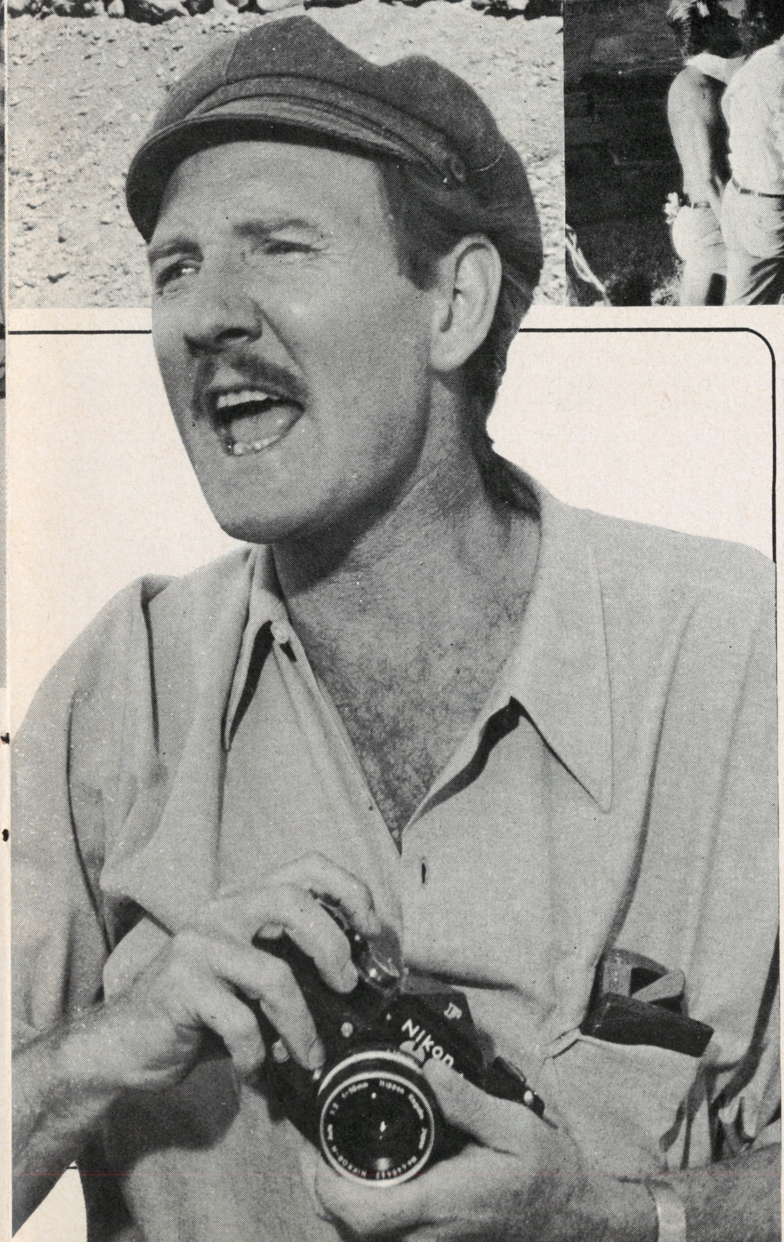
"If I hadn't been producing this picture, I'd have left long ago," said Leslie Phillips — and he wasn't joking!



TOUGHEST LOCATION







unit's arrival at the fort, construction manager Maurice Smith and 20 Arab labourers worked round the clock, widening and strengthening the track and removing the hairpin bends. In parts the gradient was more than one in four and the surface was loose sand. Two caterpillar tractors, needed for towing the heavier vehicles, were brought from Meknes.

Establishing the unit at the fort eventually took two days. Despite meticulous precautions, lingering fears of breakdowns and accidents were constantly realised. The fully loaded property van with propman John Conway and two Arabs aboard, skidded off the precipitous mountain road, somersaulted and crashed into a gulley. Incredibly enough, John escaped serious injury. Even so, he spent the rest of the location in hospital and both the Arabs were seriously injured.

This wasn't all that happened. Not by a long way. The front axle on the camera car snapped. Cars overheated and broke down. A rock narrowly missed putting an end to Gene Barry (and the film) when it smashed through the windscreen of his car. This happened only days after Gene had slipped and crashed through a skylight, his fall being broken only by a thin wire mesh.

The nearest hotel or boarding-house was 60 miles away at Ifrane and everyone had to be accommodated in tents and caravans. There was no fresh water and no electricity or gas.

Insufficient space at the fort location meant that camp had to be set up five miles away, near a ramshackle village. The first night, three tents blew down in a gale. Roads became quagmires and the tent area flooded.

The first, second and third assistant directors (David Tringham, Michael Stevenson and Nigel Wooll) took refuge in a cowshed—after the cows had been turned out! Two visiting journalists, who had decided to rough it with the unit, also lost their tent and spent the night in Barry's car.

Next morning, when everyone wanted to wash off the grime of the cowshed and the caked sand, they discovered the Berbers had taken the hand bowls to wash their feet. But the Berbers were to present the production with even bigger headaches.

To page 36

EVERY LOVER
of beautiful rings should send for this wonderful new CATALOGUE
OVER 10,000 CRESTA RINGS
IN STOCK
NO EXTRA CHARGE for EXTENDED CREDIT

CRESTA
of Oxford St
GENUINE DIAMOND RINGS

101. Single Diamond
1st Payment 17/6.
8 Payments 17/–.
or Cash £7.13.6.

114. Single·Diamond
1st Payment £2.0.6.
8 Payments £1.16.6.
or Cash £16.12.6.

121. Single Diamond
1st Payment £2.7.6.
8 Payments £2.2.6.
or Cash £19.7.6.

140. Single Diamond
1st Payment £3.9.0.
8 Payments £3.4.6.
or Cash £29.5.0.

163. Single Diamond
1st Payment £5.18.0.
8 Payments £5.16.6.
or Cash £52.10.0.

302. Three Diamonds
1st Payment £1.5.0.
8 Payments £2.0.6.
or Cash £9.9.0.

308. Three Diamonds
1st Payment £1.13.0.
8 Payments £1.9.0.
or Cash £13.5.0.

314. Three Diamonds
1st Payment £2.0.0.
8 Payments £1.15.0.
or Cash £16.0.0.

317. Three Diamonds
1st Payment £2.3.0.
8 Payments £1.19.0.
or Cash £17.15.0.

332. Three Diamonds
1st Payment £3.0.0.
8 Payments £2.15.0.
or Cash £25.0.0.

603. 2 Dia. & R.R. Stone
1st Payment £1.17.6.
8 Payments £1.10.0.
or Cash £13.17.6.

605. 2 Dia. & Sapphire
1st Payment £3.9.0.
8 Payments £3.2.0.
or Cash £28.5.0.

501. Five Diamonds
1st Payment £2.7.0.
8 Payments £2.1.0.
or Cash £18.15.0.

504. Five Diamonds
1st Payment £3.2.0.
8 Payments £2.16.0.
or Cash £25.10.0.

201. Two Diamonds
1st Payment £2.5.0.
8 Payments £2.0.0.
or Cash £18.5.0.

172. Single Diamond
1st Payment £2.7.6.
8 Payments £2.2.6.
or Cash £19.7.6.

362. Three Diamonds
1st Payment £1.13.0.
8 Payments £1.11.6.
or Cash £14.5.0.

364. Three Diamonds
1st Payment £2.10.0.
8 Payments £2.5.0.
or Cash £20.10.0.

21. Signet Ring
1st Payment 12/–
8 Payments 11/–
Cash £5.0.0.

922. Wedding Ring
1st Payment 7/6.
8 Payments 10/–.
Cash £4.7.6.

Hold fast to the ecstasy of true love . . . eternally symbolised in a genuine CRESTA Diamond Ring.

Choose at home, where you can't be "talked into„ buying! You can have a CRESTA Diamond Ring NOW and pay later without touching your savings. Just a small first payment plus your promise of eight monthly payments, and the Ring of your choice is sent immediately in handsome presentation box, fully covered BY FREE INSURANCE,

★ SPECIAL ARRANGEMENTS for ALL H.M. FORCES and CUSTOMERS ABROAD Immediate attention given to orders ensures extra speedy service. Royal Navy Service men can purchase through pay allotment.

CRESTA'S foolproof guarantee cannot be surpassed!

FREE
AS TELEVISED

CRESTA (London) Ltd., 64-66 Oxford Street, London, W.I.
Please send, without obligation, FREE Catalogue of rings (with FREE ring gauge) and watches.

NAME
(Block letters)
ADDRESS

STN 14

CANDICE BERGEN Is

Talk to Candice Bergen about her career and, with typical honesty, she will say: "For heaven's sake, three films don't make me an actress. I'm just beginning to learn what it's all about."

A candid girl is Candice. She made her first film, *The Group*, at 18 and was promptly singled out as the most likely candidate for stardom from the eight talented newcomers in the picture.

And no wonder! In addition to her blonde beauty (inherited from her Swedish forebears), Candice has the kind of personality that comes over with a wallop both on and off the screen.

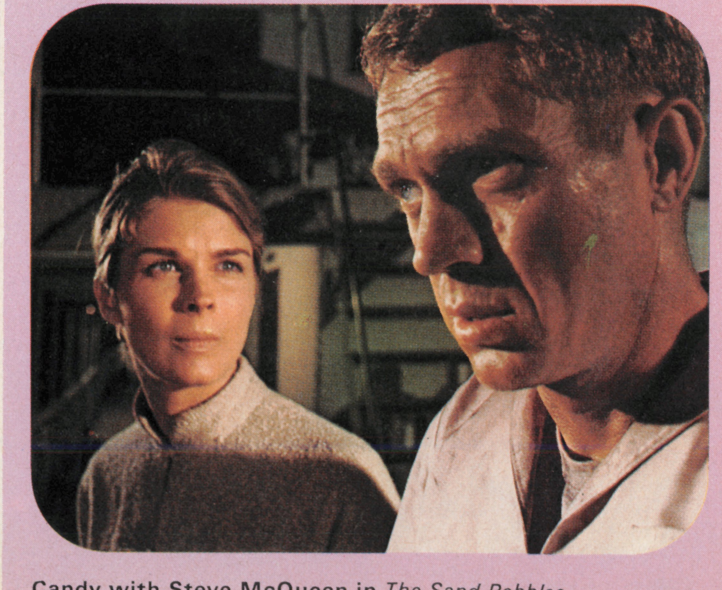
She would question the word "beauty". "I'm not a beauty," she says. "I can look all right when I'm done up. But I like to go around with no make-up, and it's terrible if people expect you to be a beauty. I don't want that kind of responsibility; to have to live up to *that* all the time. I'm still showing L-plates.

"I had only three or four scenes in *The Group*," she says. "It's just that they received a lot of publicity. And the part of Lakey—well, I just sort of used my snobbish side." A pause, then: "And as the missionary in *The Sand Pebbles*—the girl was very natural, very American and sympathetic and sincere . . . kind of boring, but it came naturally to me."

She grins. "The part that really was a challenge was Electra in *The Day The Fish Came Out*—my latest film. The role's quite short but it demands a great deal because it's not natural for me; she is a girl pared down to the bare essentials, with nothing superfluous about her. I had to work very hard at that part. But it taught me a lot. About the discipline that's needed to act, for one thing."

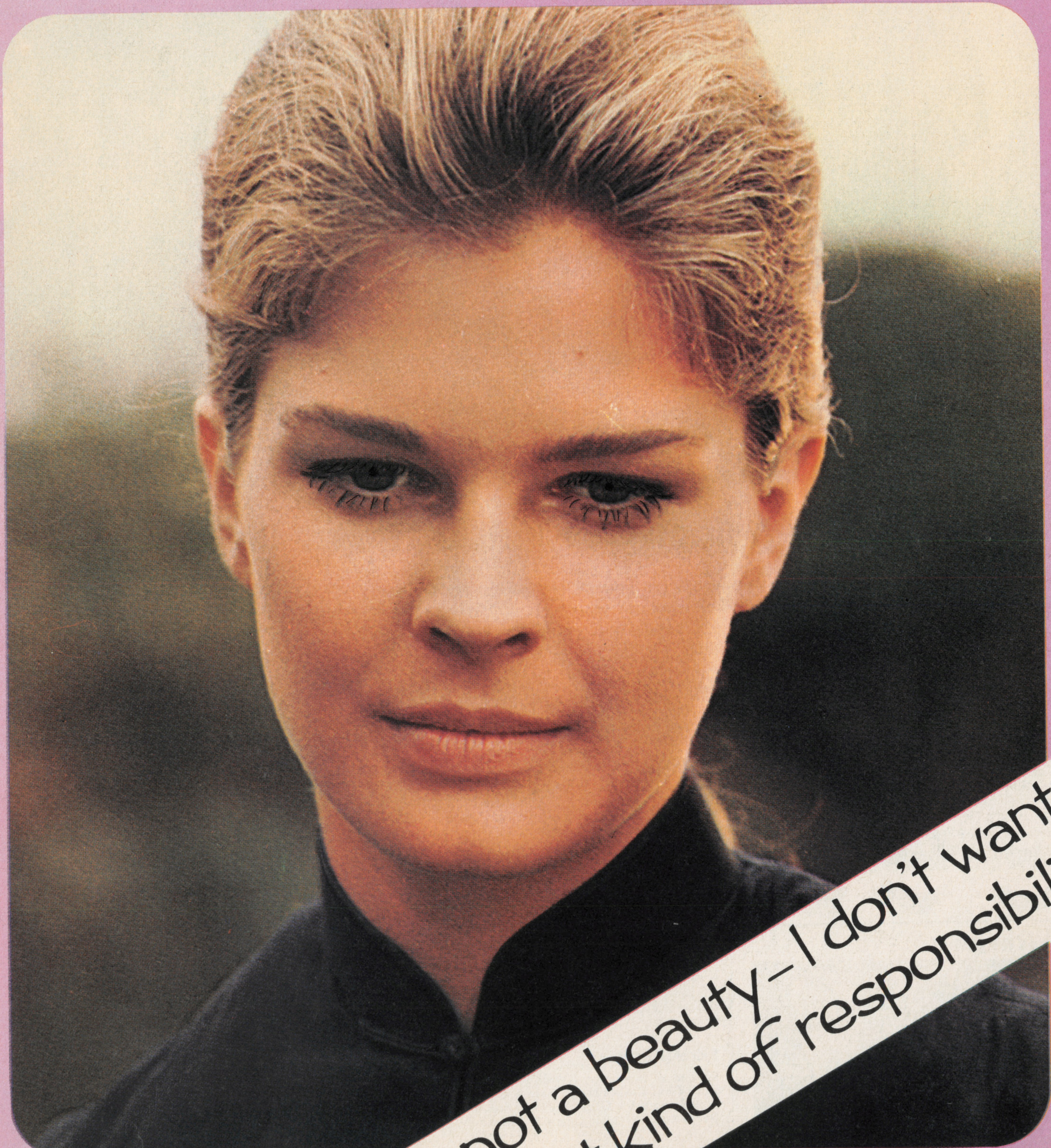
Curiously enough, the actress that Candy admires

TO page 46



Candy with Steve McQueen in *The Sand Pebbles*.

she a new Christie?



"I'm not a beauty–I don't want that kind of responsibility"

What's new in eyelashes?

i girls report here
EYLURE TRYLASH BAR
EYLURE TRYLASH TESTER

Eylure say Trylashes! i-girls try before they buy!

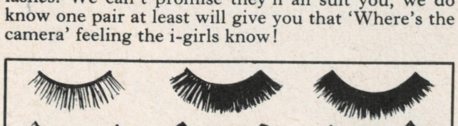
Here it is—Eylure's fabulous new fun-invention—the Trylash Bar—means you can see instantly the dramatic difference Eyelashes make to you—without having to buy them first! Discover for yourself what every model girl could tell you—no other make-up has the instant impact of eyelashes!

Eyes are for looking at—so give them…

EYLURE

Surprise—Surprise…

David and Eric Aylott know better than anyone that Eyelashes are as personal as hairstyles, different for *every* face. So they make more types, more styles of lash than anyone else. At their fabulous new Trylash Bar you'll be able to see just what dramatic fur does for you—or fine real hair, or luxurious double-density lashes. We can't promise they'll all suit you, we do know one pair at least will give you that 'Where's the camera' feeling the i-girls know!



Bring on the glitter!…

Once you've discovered which pair of lashes are your real 'fringe benefits' try something really special: like Goldline Lashes or Glitterlashes, with 6 extra jewels in every packet. (Never tried real gems before? There's always a first time!)

Things i-girls know…

Eylure make more than lashes, of course. Soft subtle, new eye Shadomatte, pencils, Liqualiner, Eymatic Mascara… they're all there for your beauty—plus 101 other i-ingenuities like Face Savers, Fingernails, and lots of brushes.

EYLURE
shadoliner
liqua-liner
eylight
matic roll-on mascara by EYLURE

Prices, Places…

Cost of all this beauty? Well, at the Trylash Bar, the fun's free! Lashes range from about 13/6 for hair to around 27/6 for Glitterlashes. Look for the Trylash Bar at your favourite Chemist or Beauty Counter.

i girls report here
EYLURE TRYLASH BAR

WRITE TO: MISS TREENA PRICE · DEPARTMENT S2 · EYLURE LIMITED · 60 BRIDGE ROAD EAST · WELWYN GARDEN CITY · HERTS

SHOWTIME

APRIL COVER STARS

They made an Army station in Hampshire look like South America for the new Morecambe and Wise film, *The Magnificent Two*. So the boys, instead of taking an exciting air trip to the location, jumped in their cars and took the Portsmouth Road to Bordon.

Not that the film suffers because of its British location. Hampshire manages to look just as Parazuellia might; the perfect setting, in fact, for the story of a couple of travelling salesmen who arrive just in time to witness the fireworks of a South American mini-revolution. Perhaps "witness" is not quite the right word, for Ernie and Eric soon find they are up to their chins in trouble with a crooked government and the rebel forces trying to oust it.

Both Ernie and Eric are confident that their new film is better than the previous two.

"It's a question of experience," they explain. "We found it difficult to adjust to films. On TV we get a lot of laughs out of our mistakes. It's all spontaneous. In films, however, you have to do exactly what you've rehearsed or it throws everyone. It isn't easy but we're getting more and more used to it. In 50 years' time our films will be hilarious!"

ERNIE & ERIC
TAKE A TRIP

URSULA
TAKES YOUR BREATH AWAY

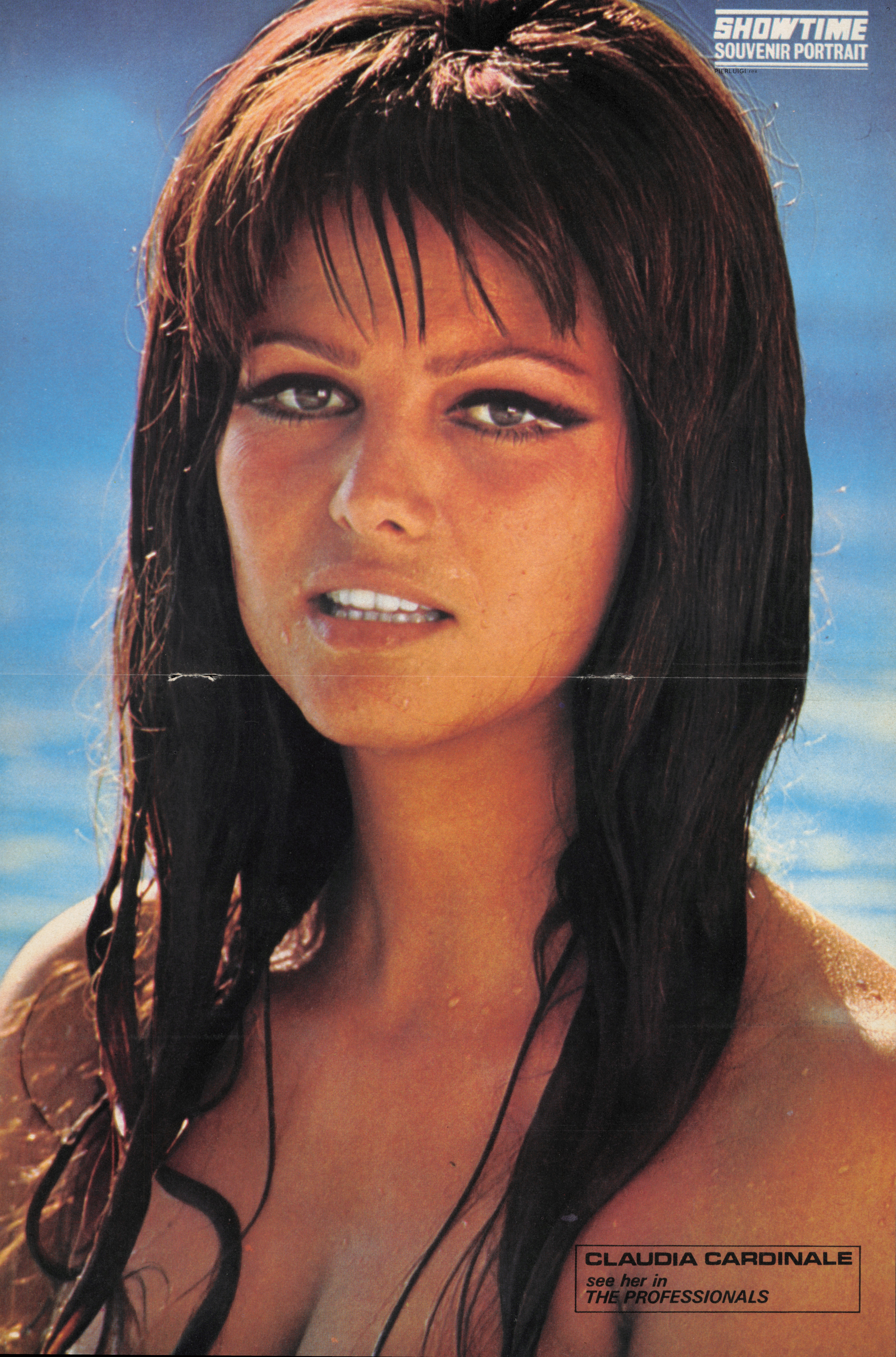
A girl expects privacy when she takes a bath, but Ursula Andress doesn't appear too concerned when, in *Casino Royale*, she discovers someone is looking in on her dip. Maybe it's because that someone is Sir James Bond—and don't imagine for one minute he's peeping through a keyhole. Oh no, you won't catch Sir James getting up to anything as crude as that! Instead, Ursula, as Vespa, the richest spy in the world, realises she is being watched by way of her two-way radio and television wrist-watch. Hence the hand placed carefully over the all-seeing eye!

Those who have watched Ursula's progress since her sensational international debut in *Dr. No* are well aware that she doesn't have to try very hard to take a man's breath away. But in *Casino Royale*, Ursula *is* trying if only because it takes a lot to trap the attention of Sir James. Whether garbed in dazzling and original costumes (see our cover picture) or draped in a blanket-sized bath-towel, she proves once again that she is the most exciting girl on the screen. A girl any boy would be proud to take home to introduce to father!

It had to happen: James Bond receiving The Order Of The Bath . . . Sean Connery has never actually taken a bath as Bond. Hardly surprising. Normal bathing seems so mundane in the case of a chap like 007. Until *You Only Live Twice* . . . This latest Bondanza has a Japanese setting. And therefore a bath—Japanese style. Which, for the uninitiated, means water and soap as usual—but girls, as well!

BOND
TAKES A BATH

Giving Sean his bath are: Yee Wah Yung and Jeanne Roland. And neither is a genuine Japanese! Yee is Chinese; and Jeanne comes from Burma! But they're all Bond-crazy. Yee, who now calls herself Yaschuko Yama, is in *Operation Kid Brother*, the Italian film starring Sean's brother Neil; and Jeanne is among the countless girls in that other Bond film, *Casino Royale*.

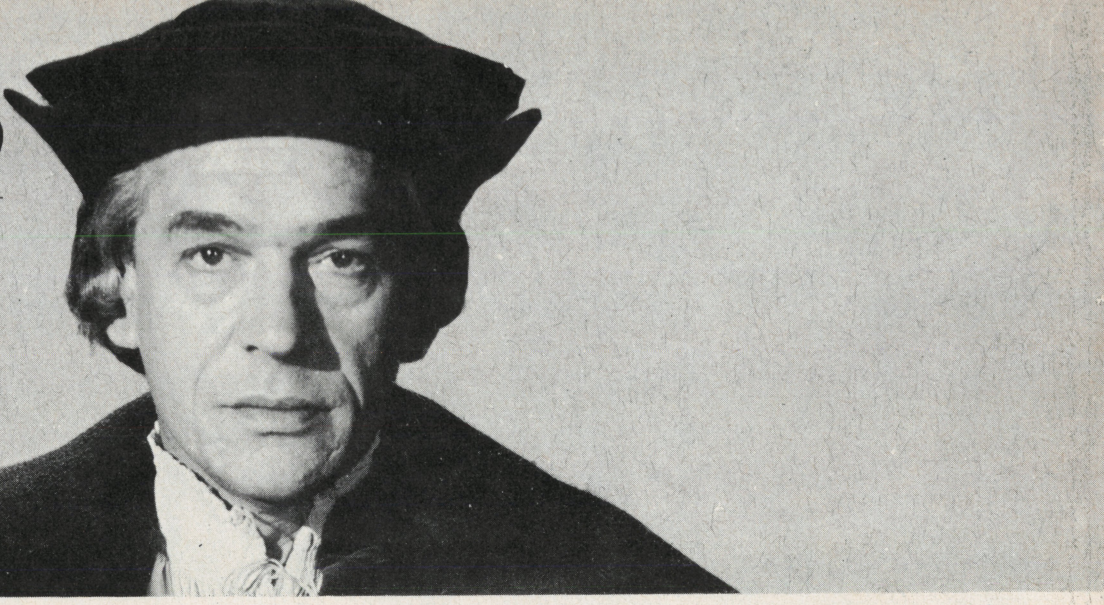


SHOWTIME
SOUVENIR PORTRAIT

PIERLUIGI rex

CLAUDIA CARDINALE
see her in
THE PROFESSIONALS

SCOFIELD



Scofield as More—"one has to reach a highly developed stage of faith to understand More completely. I haven't that faith . . ."

FROM page 16

with film fame," Fred Zinnemann told me. "I think he'd hate it. He's interested only in good parts and, usually, he finds these in the theatre. But from a film director's point of view, he's marvellous to work with. I am never coy, but when we were making *Seasons* we gave Paul all the elbow room we could. He is a brilliant, generous actor. He comforts nervous newcomers and he is too kind ever to take advantage of a talent less adroit than his own. His technique, his artistry, his control are beautiful."

Although one imagines Scofield is a man who had grease-paint running through his veins from the day he gave his first performance, he does, in fact, prefer to keep himself divorced from show business once the curtain has come down. He loves his work but it does not completely rule his life. His friends will tell you he is an introvert. He hates crowds and public places, parties and the Press. He prefers that his life should not be garnished with all the trimmings that go with stardom.

"A Rolls, a Bentley?" he almost gasps. "I've never thought of them (He owns a Humber Estate car). I live in Sussex and I commute by train. Living it up doesn't appeal to me. I enjoy a complete family life. It may sound funny, but I haven't any desire for the centre of the stage—not in any sense of the word."

All this springs from the fact that Scofield is interested in only two things: 1, keeping his private life private and enjoying it; and 2, being a good actor rather than a "show biz personality". His signature tune is his talent.

Although Scofield steeps himself in the classics, and is considered highly intellectual, he is by no means square. His daughter, Sarah, 16, and son Martin, 21, will put you right on that one.

"He is loads of fun and very modern thinking," they say. "He also loves pop music."

Scofield doesn't argue the point. "With two children that age, it's a good thing I don't," he says philosophically. "They are both avid collectors of the latest discs and our house constantly resounds with the noises of the recent hits."

If Scofield has any extravagances at all, they are reflected in his home which is situated about 15 miles from Brighton.

"We spend most of our money on the house," he explains. "Also I have a horse but he doesn't cost so much. Anyway, money never has been the most important thing in my life. I don't want to be poor but if I had to economise it wouldn't come hard. I'd buy fewer clothes, eat simply and give up drink, which costs a terrible lot of money."

Scofield will spend weeks, often months, moulding and perfecting a character he is playing, but he does not worry about his career and never has.

"I suppose I'm a fatalist," he says. "I think what happens tomorrow has got to look after itself. It's bad enough looking after the troubles of the moment without anticipating any."

Scofield's performance as Sir Thomas More will, for many years to come, be considered one of the screen's all-time greats. It's that good. Even so, Scofield will tell you quickly enough that he could never have acted in the same way as More, the saint who died because he refused to sanction Henry VIII's divorce from Catherine of Aragon and bless his marriage to Anne Boleyn.

"I could never have put myself in the same position as More," he says. "What was involved in his case were extremely fine points of ethics which imply a very highly cultivated and educated mind to an extent that most of us can never hope to reach. This as well as a great spiritual development which I think is certainly beyond me.

"I know that More was right putting his conscience before the lives of his family, but I couldn't follow him there. I'd have to back out and see if my family was all right. He reckoned it was better for them too, and for their spiritual health as well as his own sense of what was right and what was wrong. I can understand only that which happens and exists. I think the whole question of religious faith is extremely fascinating. One has to reach a highly developed stage of faith to understand More completely. I haven't that faith, which doesn't mean I'm an atheist. I'm not."

A gaunt-looking six-footer, Scofield has a dry sense of humour and, he says, a lazy mind: "My major fault all my life has been that I'm lazy. I never do today that which I can put off until tomorrow."

Scofield was born only eight miles from his present Sussex home. His father was a headmaster.

"He wanted me to study much longer, but I left school at 17," he explains. "Whatever pressures there were against my going into the theatre were pretty well cancelled out by the fact I wasn't going to be very much good at anything else."

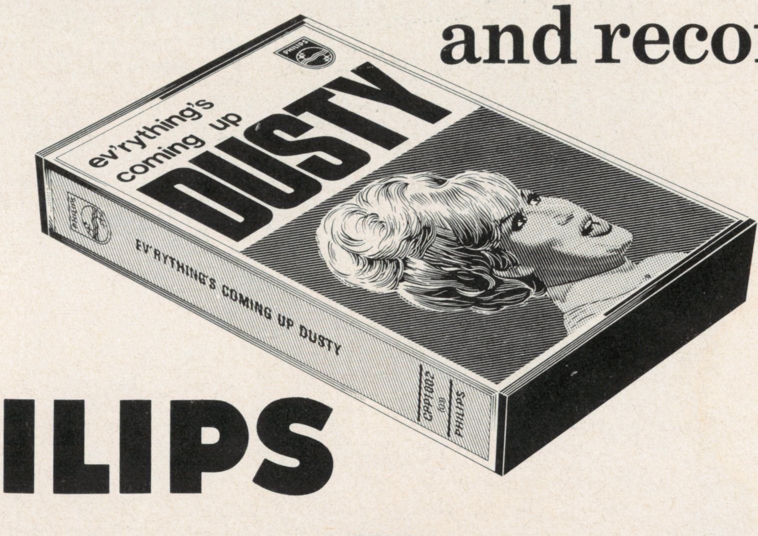
The important thing to Scofield today is variety.

"I want to try all kinds of things," he says. "I am a classical actor by background but I prefer working in plays by contemporary playwrights. My initial falling in love with a play is an emotional reaction. If I'm then going to make out of the play a performance which has any stature or substance, then I will have to apply to it whatever intellect I possess."

Talk about his momentous performance as Sir Thomas More and Scofield just shrugs and grins. Talk to him of his success and he replies: "I suppose it's the voice. It's the voice that reaches them—not its quality but its conviction."

JOHN WEBSTER

Excitingly easy new way to play music and record sound!

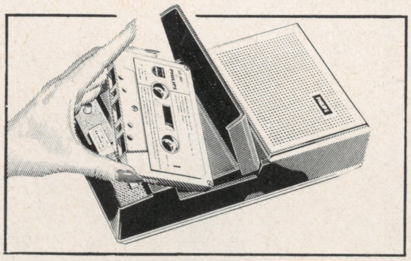


PHILIPS

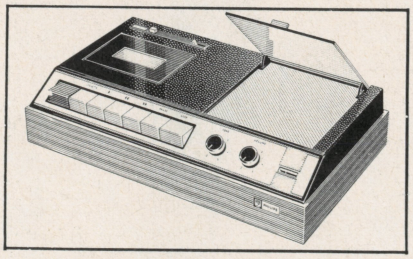
Cassette Recorders

Sometimes you need a music player. Sometimes you need a recorder. Get a Philips Cassette Recorder and you have both—for the price of one! For instant recording or playback, snap in Compact Cassettes. For your choice of music—instantly—snap in Musicassettes. Nothing's simpler or more exciting. All models come with demonstration Cassette, library rack, microphone with stand, direct recording/playback lead.

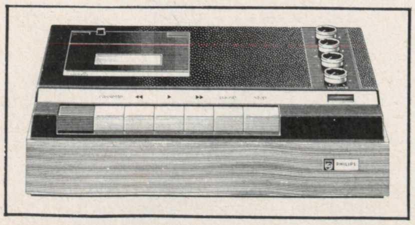
Compact Cassettes: C60 (plays 60 mins) 19/6: C90 (plays 90 mins) 27/6
Musicassettes (famous recordings) 40/-



Portable Model EL3301T 27 gns
Plays and records anywhere, travels in a handy carrying case, has simple controls, plays Musicassettes in mono. Complete with Compact Cassette and remote stop/start control on microphone. Can even be mounted in a car, using Mounting Unit Model EL3794: £12.10.0.



Mains/Mono Model EL3310 35 gns
Automatic Recording Control regulates recording level for you. 'Sound Mirror' reflects sound towards you. Push-button cassette ejector for rapid cassette changing. Plays Musicassettes in mono. Slim, teak-finished cabinet.



Mains/stereo Model EL3312 48 gns
Plays Musicassettes in stereo—makes lifelike stereo recordings too. Variable tone and stereo balance controls. Push-button cassette ejector. Teak-finish cabinet. Supplied complete with moving-coil stereo microphone. Speakers, recommended type GL559 optional extra: 10 gns. (+ 3/1 P.T. surcharge) each.

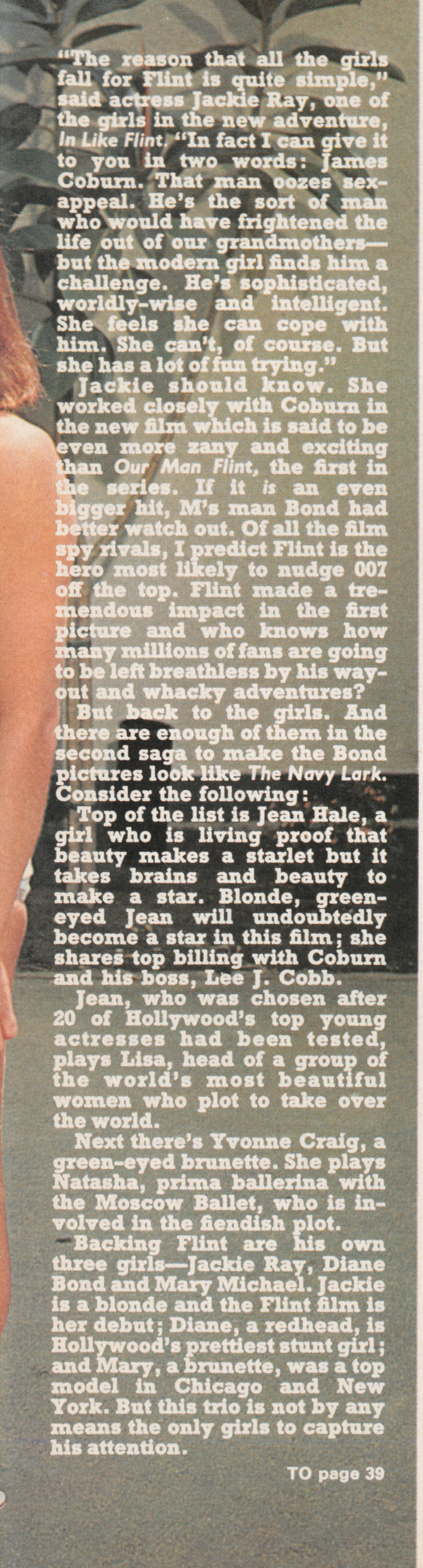
PHILIPS – the friend of the family

PHILIPS ELECTRICAL LTD · CENTURY HOUSE · SHAFTESBURY AVE · LONDON W.C.2.

Why the girls all fall for FLINT

He's a high-voltage heart-throb — but that's not all!

Flinty Jim Coburn with two of his "perks": blonde Jackie Ray and redhead Diane Bond.



"The reason that all the girls fall for Flint is quite simple," said actress Jackie Ray, one of the girls in the new adventure, *In Like Flint*. "In fact I can give it to you in two words: James Coburn. That man oozes sex-appeal. He's the sort of man who would have frightened the life out of our grandmothers—but the modern girl finds him a challenge. He's sophisticated, worldly-wise and intelligent. She feels she can cope with him. She can't, of course. But she has a lot of fun trying."

Jackie should know. She worked closely with Coburn in the new film which is said to be even more zany and exciting than *Our Man Flint*, the first in the series. If it *is* an even bigger hit, M's man Bond had better watch out. Of all the film spy rivals, I predict Flint is the hero most likely to nudge 007 off the top. Flint made a tremendous impact in the first picture and who knows how many millions of fans are going to be left breathless by his way-out and whacky adventures?

But back to the girls. And there are enough of them in the second saga to make the Bond pictures look like *The Navy Lark*. Consider the following:

Top of the list is Jean Hale, a girl who is living proof that beauty makes a starlet but it takes brains and beauty to make a star. Blonde, green-eyed Jean will undoubtedly become a star in this film; she shares top billing with Coburn and his boss, Lee J. Cobb.

Jean, who was chosen after 20 of Hollywood's top young actresses had been tested, plays Lisa, head of a group of the world's most beautiful women who plot to take over the world.

Next there's Yvonne Craig, a green-eyed brunette. She plays Natasha, prima ballerina with the Moscow Ballet, who is involved in the fiendish plot.

Backing Flint are his own three girls—Jackie Ray, Diane Bond and Mary Michael. Jackie is a blonde and the Flint film is her debut; Diane, a redhead, is Hollywood's prettiest stunt girl; and Mary, a brunette, was a top model in Chicago and New York. But this trio is not by any means the only girls to capture his attention.

TO page 39

Said the star on the set next door: "It's most unfair . . . seeing all those marvellous young women swarming on to the Flint set every morning!"

MILLIONS OF WOMEN HAVE THEIR OWN

...WE'VE PICKED 47

Christine Sinnock – HOTEL HOUSEKEEPER
Creme Puff is the one all-in-one make-up that doesn't cake.

Kate Merrigan – MODEL
Creme Puff keeps my skin fresh and flawless for photography.

Claire Slater – SECRETARY
Creme Puff is smooth and sophisticated and has a subtle perfume.

Diane Davies–RENT-A-CAR SUPERVISOR
Creme Puff keeps my make-up looking so matt.

Belinda Pharazyn – FILM ACTRESS
Creme Puff is the most natural looking all-in-one make-up I know.

Margaret Bass – MODEL
Creme Puff is light and compact to carry.

Angie Grant – DRAMA STUDENT
Creme Puff makes my skin look so alive.

Wendy Marchand B.A. – ADVERTISING ACCOUNT EXECUTIVE
Meeting people as I do, I rely on Creme Puff for a perfect make-up.

Jill Field – ACTRESS
I use Creme Puff because it stays on longer than any other make-up.

Jane Lawrence – RECEPTIONIST
Creme Puff adds a satin finish to my make-up.

Monica Han – WINDOW DRESSER
I like the variety of fashion-blending shades in Creme Puff.

Sue Barefoot – TRAVEL AGENT
Creme Puff is so quick, and as effective as a complete make-up.

Heather Lowe – HOUSEWIFE
If someone calls I can make myself up in seconds with Creme Puff.

Irene Dunford – SHORTHAND TYPIST
I can use Creme Puff without foundation and still it looks a complete make-up.

Pauline Fitzgerald – CIVIL SERVANT
Creme Puff doesn't change colour on my skin and doesn't dry.

Debbie Slater – MODEL
Creme Puff covers any trace of shine on my skin.

Sara Reeves – BOUTIQUE MANAGERESS
Creme Puff is such a feathery make-up.

Jenny Garrity – HAIRDRESSERS RECEPTIONIST
Lots of powders make my face go blotchy, but not Creme Puff.

Denise Martin – MODEL
Creme Puff is so economical – it's the only make-up that lasts all day.

Heather Hawkins – PERSONAL SECRETARY
Creme Puff is the only make-up to have a shade exactly right for my colouring.

Katerina Holden – DANCER
I use Creme Puff because I find it protects my skin in all weathers.

Patricia Talbot – HOTEL MANAGERESS
I find Creme Puff a perfect complement to a tanned skin.

Aline Bell – PROPRIETRESS, AU PAIR AGENCY
I am allergic to all make-up except Creme Puff.

Elizabeth Lane – DIRECTOR'S SECRETARY
Creme Puff is simple to use and it gives a natural-looking appearance.

Jackie Thorburn – BALLET STUDENT
Creme Puff is super on its own for daytime or with foundation for evening.

Marion Taylor – HAIRDRESSER
Make-up disappears on my skin, so I use Creme Puff with foundation.

Jenny Tarsy – NURSE
I like to look natural and un-made-up so Creme Puff is perfect for me.

Felicity Gains – STAFF NURSE
I don't have time to make-up and Creme Puff never needs retouching.

Sylvia Baden–COMMERCIAL ARTIST
I use Creme Puff because it doesn't spill in my handbag as loose powders do.

Christina Green – HOUSEWIFE
I like the compact because it's pretty and because the refills are economical.

Norma Reynolds – MODEL
Creme Puff makes any make-up come to life in seconds.

© 1967 MAX FACTOR & CO.

REASONS FOR TRUSTING CREME PUFF...

Jibby Beane – MODEL
I think Creme Puff is fabulous for young models just starting out.

Joanne Dainton – MODEL
Creme Puff is marvellous for film-work, because it's such a complete make-up.

Isabel Babianska – ARTIST
Creme Puff doesn't cake into the lines your skin gathers as you get older.

Carol Humphries – LIBRARIAN
Being just married, I have a tight budget, but I want to stay as attractive as when I was engaged, so I find Creme Puff a marvellous buy.

Helen Tovey – FASHION SALESGIRL
There is a Creme Puff shade to tone with every fashion colour.

Jean Evans – MUSICAL COMEDY ACTRESS
I use Creme Puff because the shades bring out my delicate colouring.

Sheila McCulloch – THEATRE NURSE
Creme Puff does not rub off onto my white uniform.

Sue Miller – TV PRODUCTION ASSISTANT
Having a pale complexion Creme Puff gives my skin warmth.

Jackie Albery – ART STUDENT
I use Creme Puff because as a student I have to eke out my money and it's the best make-up I have found at the price.

Wyn Nathan – HOUSEWIFE
At 50, I don't want a heavy make-up and Creme Puff is just right for my age.

Ann Horrox – BABY MANAGEMENT CONSULTANT
My skin absorbs colour but Creme Puff keeps it's warm tones without fading.

Susan Claire – DEMONSTRATOR
I have a difficult skin and Creme Puff covers all blemishes perfectly.

Ann Pugsley – FILM PRODUCTION ASSISTANT
I use Creme Puff because it looks good under strong light and heat.

Angela Frye – DEBUTANTE
I use Creme Puff because it warms my sallow skin.

Mary Jane – FLORISTRY ARTIST
Creme Puff doesn't irritate my skin with a heavy perfume as some make-ups do.

Linda Robinson – PHOTOGRAPHIC PRINTER
I take part in a lot of sports and Creme Puff keeps my skin cool and fresh.

Creme Puff
MAX FACTOR · HOLLYWOOD · LONDON · PARIS

Elegant white and gold pack 5/1

Luxury mirror compact 6/10

Creamy foundation and gossamer fine powder blended together for the lightest, silkiest all-in-one make-up that ever glowed on your skin.

CREME PUFF by MAX FACTOR

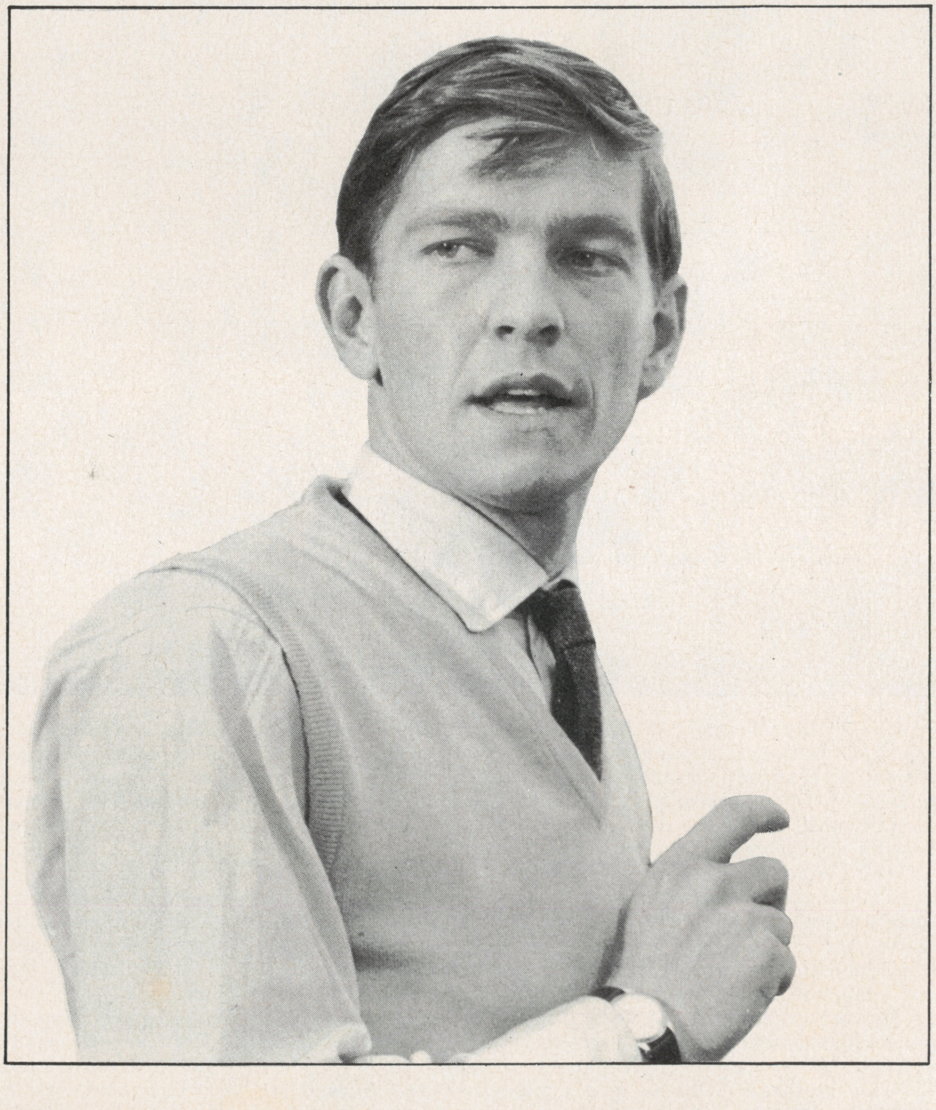
GUARANTEE: If you are not completely satisfied with the quality and performance of this product, simply return the unused portion to Max Factor, 16 Old Bond Street, London, W.1, for full refund.

Cpl. Courtenay and Gen. O'Toole in *The Night Of The Generals*.

Tony Crawley
reveals some
fascinating facts
about a brilliant
young star

PRIVATE
TOM COURTENAY

THE WORLD OF



He stands alone, but never aloof . . . the Quiet One among Britain's rampaging 60's stars. There is nothing at all flamboyant about talented 30-year-old Tom Courtenay. He seems, in fact, more a nervous beginner than the star of some ten films. Thin, gaunt and unsure as ever he was in *The Loneliness Of The Long Distance Runner*. His clothes are quite run-of-the-mill and his hair has almost the Borstal-cropped conotations of that first film.

Since his arrival on the screen, most of his work—despite occasional bouts of severe homesickness—has been abroad.

Hollywood ("didn't like it there—soulless!") for *King Rat*. Spain for *Dr. Zhivago* ("the least attractive job I've had in terms of time it took to make"). Paris for *Night Of The Generals*, with Peter O'Toole and Omar Sharif. Greece for *The Day The Fish Came Out* ("the story is secret still; all I do all the time is run around in my underpants"). And now Berlin, where all the best spies are going this season, for *A Dandy In Aspic* ("I play a real hard case, watching double-agent Laurence Harvey").

That's about it. And the end of it, or so it seemed from the plans Tom revealed to me about his future: less films ("one a year, maybe") and more, much more, theatre. And characteristically enough for The Quiet One, not in the West End but Manchester.

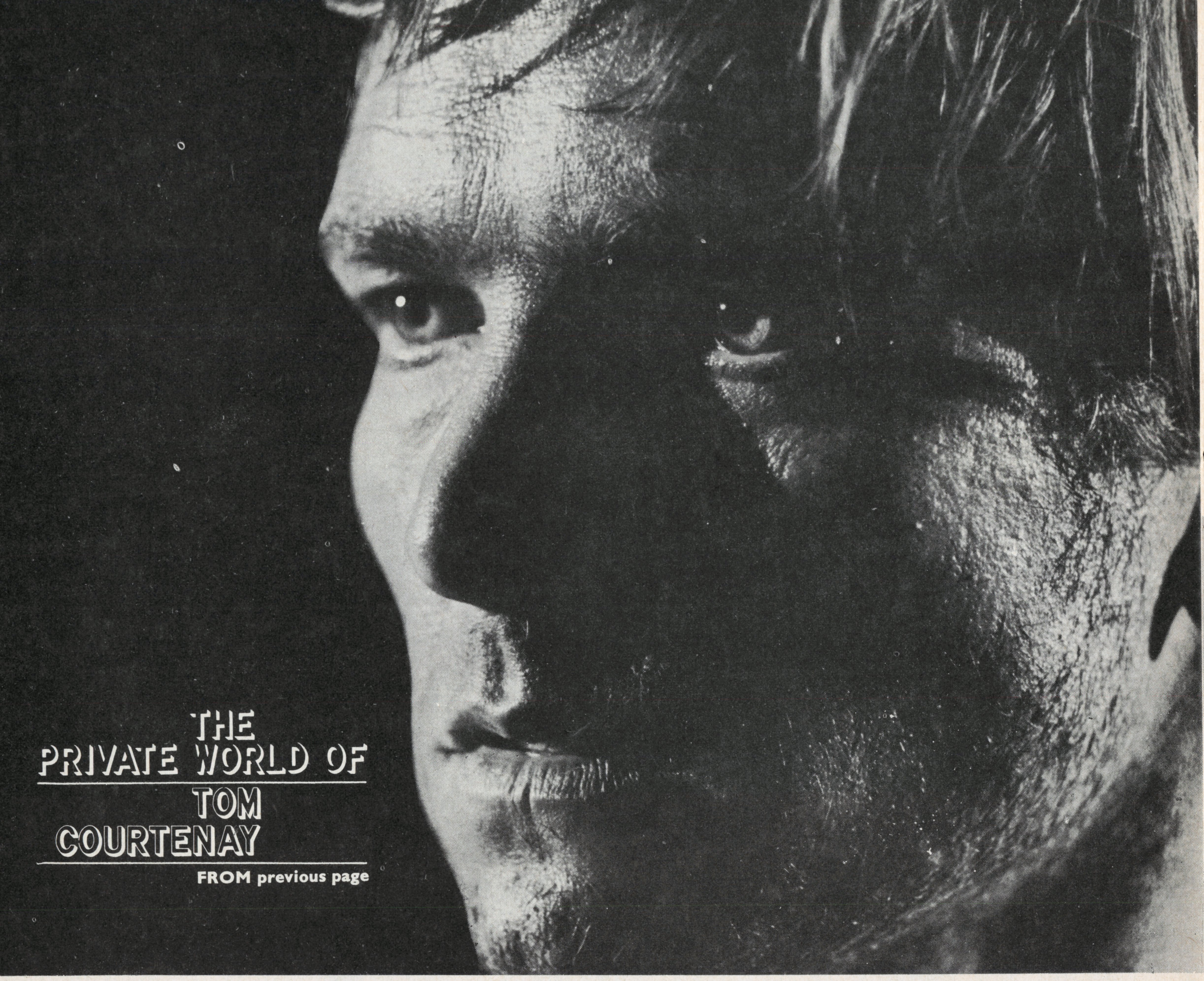
"I'm not knocking films," he added. "I think my first ones were more me than the ones I'm doing now, these American-type productions abroad. But I'm very happy doing them—because I want to buy the freedom to do theatre. Other films will come along. In *A Dandy In Aspic*, for instance, I have a very good part, but it's not my life story! And others will come along, bigger or smaller. In the meantime I can pour myself into and express myself in the theatre."

Theatre . . . as he discusses it Tom's eyes take on an extra glint and the pitch of his voice rises. The excitement is because he's not yet done enough theatre to satisfy him.

"I've yet to begin," he insisted. "I've wasted years, you know . . . and I know that, provided I do enough stagework every year, I have a lot to offer. This is something you have to work at. No good scratching around in films for two years without doing any theatre, then getting a play and expecting to take it by storm. You have to put a lot into it before you get anything out. And *this* is the ideal setting for me."

This being Manchester's University Theatre ("yes, entirely professional—just!") where Tom surprised show business over the Christmas period by taking the lead in a revival of *Charley's Aunt*. Not a typical part for Courtenay to choose—but he loved it. "A very satisfying experience; wonderful part for me. None of the London critics saw it, but that didn't bother me greatly."

TURN page



THE PRIVATE WORLD OF TOM COURTENAY

FROM previous page

But why Manchester? "Well, it doesn't seem I'll be appearing in either the National Theatre or the Royal Shakespeare companies for various reasons. I certainly wouldn't want long West End runs anyway! Yet I want to be in the theatre. Have wanted to for years. Trouble was, finding the right set-up. Manchester seems the ideal base for my theatrical activity.

"The University Theatre is new. A marvellous little place and quite unique as it can be proscenium or open stage—don't think there's another theatre like it in England. It's small, intimate, warm. And it's got an audience! We may be able to make something good and important of it, too. Certainly, the people involved are young and eager enough. Like director Brahm Murray—only 23. He contacted me after hearing through a mutual friend that I was interested in getting back to the theatre. I'm going back there in August for at least one play, may be a season."

While the theatre then has firmly taken over from films as far as Tom's concerned, his two other main passions—sport and music—stay level-pegging. He has, for instance, recently bought a Victorian terraced house ("used to rent the one next door") in Fulham; handily within reach of a clutch of soccer grounds.

Football looms large in Tom's world; he played it as a lad and still does "knockabout" for charity. He finds it does him good. Why? "Running is good for acting; I want to play long Shakespearian parts in the future and you need a lot of breath to do that."

He would, he admitted, much rather see a good game of football than a play, "though I'd rather be in a play than a football match!"

He is, of course, a firm supporter of his home-town side, Hull City, and buys annual season tickets to the stands for his father and himself. As far as London clubs are concerned, he goes to Chelsea only because they are nearby. "I'm not keen on the Chelsea ground—not intimate enough, like a bad theatre. Fulham's place, Craven Cottage, is much better. But there's nothing quite so exciting as watching your own team. I'm only sorry that Hull is so far away because I'd go happily to see them every week. Going up a week tomorrow in fact . . ."

He stopped suddenly. "No, wait a minute . . . I'm going to New York then. They'll have to wait. Hull first—then New York!"

All of which goes to show that Tom always takes his soccer seriously. Like the World Cup last year. Tom was acting at Chichester. "On the day of the final I finished the matinee of *The Cherry Orchard* just in time to see the Germans equalise, took my make-up off and saw the extra-time live. Very lucky!"

In Spain he watched Real Madrid in action ("now their ground is really fantastic, like a huge bullring!"). In Paris ("the French are awful"), he made full use of Hull City's telephone information service. "You dial a number and you get all the facts, the full and half-time scores, goal-scorers, the lot. The production manager couldn't believe it! Seemed extraordinary calling from Paris for it—but that was my great delight while making *The Night Of The Generals*."

Tom paused, sugared our coffees and went on.

"I'd love to do a film about a footballer; they're fashionable enough, after all. Look at the fuss they make in Manchester over George Best—and rightly so. I'd be the man to do it, too. I'm the right build and everything. But I don't think it's on. Sporting films never seem to work. *This Sporting Life* [centred around rugby] was very well done, but . . ."

Cricket . . . like any true Yorkshireman, Tom's sporting instincts naturally include a love of the game. When the county side played in London, he often went along to watch, but never got around to meeting them. He was, in fact, to meet them later—in Hollywood, of all places. Today they are great chums.

Courtenay and cricket never used to get on at all—physically—until last year at Chichester when he suddenly discovered to his great delight that he'd lost his schoolboy fear of the ball, and could play the game rather well. "Have quite a bent for it. Very much after Geoffrey Boycott's style. Very stubborn and difficult to remove. Bowl well, too. Now I'd like some lessons in technique."

Of the Yorkshire players—and cricketers in general—Tom commented: "Strange life they lead. Cricketers and actors have a lot in common, in fact. Going around to where the job is, touring about, waiting about, then doing a lot of intensive activity.

"It's marvellous, too, hearing them talk as professionals about the actual game, the result, the championships, the nature of the pitch and so on. Great because normally you only read about the game, mostly from writers who haven't played—like critics in the theatre! So I have a great sympathy for the way they are so often maligned."

Films have, needless to say, interrupted Tom's sporting pursuits! He has yet to make a loser, though. And among his scheduled releases is that very interesting production from Greece called *The Day The Fish Came Out*, directed by the *Zorba* man, Michael Cacoyannis. His co-star is Candice Bergen, from *The Group*—though they don't share a scene in the entire picture!

Tom is in less than half the film, so I suppose the same applies to Candy. I don't know, because Tom was not allowed to say too much about it. And apart from saying he runs around a Greek isle in his underpants, he didn't!

"I did it because it seemed such a good idea and I like Michael and his work so much. He's a very free director, '*Do what you like*', he says on some takes, '*be free*'. I took the part also because the film was going to be done so quickly (three weeks). After *Zhivago*, I don't like things to take too long. I went to Spain, I remember, worked a couple of days, came back, waited around for three months, and then returned. Not very attractive, though it hasn't diminished my admiration for David Lean."

For the same reason (speed of production) he much preferred working in Joe Losey's *King And Country* to Bryan Forbes' *King Rat* ("wasn't a very good part; sort of tapered away, hardly expressed any of me. I felt wasted").

Marriage has yet to enter the private world of Tom Courtenay. Not that it seems to worry him. "It's very difficult to be married in this profession," he commented. "There's something in it that appeals to me, though. No doubt I'll have to be a little older and more mature for it to work.

"I wouldn't rush into it, though it's something I think is an ideal situation—to marry and have children. But maybe I wouldn't be nice to them. I've got a nephew—my sister's boy, not a year old yet but he's going to be a good footballer! He seems lovely . . . wonderful. But he's not mine!"

As for the possible Mrs. Courtenay, Tom still sticks by his previous diagnosis. Definitely *not* an actress, but some kind of superhuman woman ("the only kind who *could* marry me!") who would have to be good-looking, tolerant and unpossessive. "That's the trouble; so many women want to monopolise you."

Music is the final but by no means the least factor in Tom's world. He's not worried about furniture in his new home, so long as he has a roof over his head, the place is warm—and he can play his huge collection of records undisturbed.

"My tastes? Mostly classical. Vivaldi, Bach. The Beatles. And chamber music. Though I've very little idea about modern music of any sort, whether it's serious, or so-called jazz or pop."

And he plays it all on his grand stereo hi-fi, which is usually boarded out with friends during moves. "They don't have the stylus-head, though—so they can't use it!" he added with a puckish grin. "Well, although you could get a better one, mine is really my most valuable possession."

Oh—how much was it then?

"About £250."

But I thought you had £2,000-worth of Alfa-Romeo?

"Oh . . . I'd forgotten about that."

ACTION STATIONS!
you're in the missile age

You are a seaman in the Royal Navy. The man who 'fights the ship'. You can operate guns, guided missiles, torpedoes or anti-submarine weapons. You have steady promotion prospects no civilian job can improve on: today one officer in three starts as a rating. Your pay is better than ever. And you get world travel, sport, action and adventure. Post the coupon now. ***You can join at 15.***

Royal Navy

Royal Naval Careers Service,
Dept. 922GGI,
Old Admiralty Building,
Whitehall, London, S.W.1.

Please send me, entirely without obligation, the free 52-page booklet 'The Royal Navy as a Career'.

NAME

ADDRESS

Date of birth

Charles Atlas
HOW Dynamic Tension MAKES YOU A NEW MAN
FREE

YOU, TOO, CAN HAVE A BODY LIKE MINE!
I'LL PROVE IT IN ONLY 7 DAYS

I was once a skinny weakling of 7 stone—ashamed to be seen in a swimsuit, couldn't even approach a girl! Then I discovered the secret that twice won me the title of "The World's Most Perfectly Developed Man". My secret is "Dynamic Tension"—the easy, natural method of developing REAL MEN, inside and out!

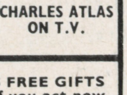
Accept My 7-day Trial Offer

Just one week! In even that short time you will notice your chest hardening and filling out with solid muscle—or the trial will cost you nothing! This is proof enough that with my **Dynamic Tension** method I will make you a **New Man**

Let me send you a FREE copy of my 32-page illustrated book crammed with photographs, valuable advice, answers to many vital questions, details about DYNAMIC TENSION. Post coupon to:

CHARLES ATLAS
Dept 76-R, Chitty Street, London, W.1

You can win this trophy



CHARLES ATLAS ON T.V.

CHARLES ATLAS
Dept. 76-R, Chitty Street, London, W.1

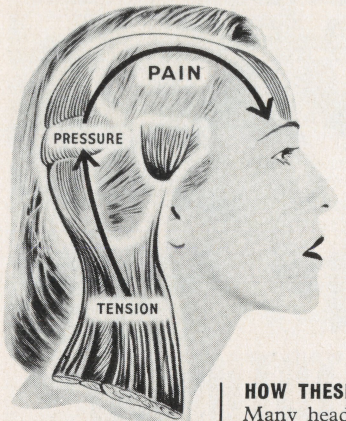
Send me absolutely FREE details of your amazing TRIAL OFFER and your book explaining "Dynamic-Tension" crammed with photographs and valuable advice.

JIU JITSU KARATE
BOXING
WRESTLING
FEATS OF STRENGTH
HAND BALANCING
A FREE GIFT

5 FREE GIFTS If you act now in addition to my complete course you will also get these 5 valuable outline courses.

NAME
(Block letters, please)
ADDRESS

AGE



How to Relieve
TENSE
NERVOUS
HEADACHES

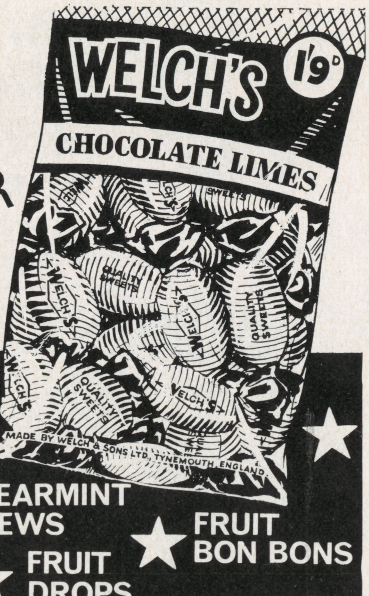
HOW THESE HEADACHES START
Many headaches start somewhere you'd never suspect—in the muscles of the back of the neck and scalp. When you get "nervy" these muscles tighten up, causing pressure on nerve endings and tiny blood vessels and resulting in pain. In turn the pain builds up more tightness, more pressure and makes your headache worse.

HOW 'ANADIN' RELIEVES NERVOUS HEADACHES
The special 'Anadin' formula gets straight to the root of the trouble, by soothing nerves and relaxing the tautness as well as relieving pain. 'Anadin' helps you to throw off depression too—leaves you calm, cheerful, relaxed. Always insist on 'Anadin' tablets.

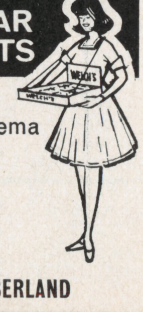
ANADIN
Relieves Pain fast
★
Releases Pressure
★
Eases Tension

Nothing acts faster than
ANADIN
REGD.
'Anadin' tablets—the power to stop pain.

FEATURING
WELCH'S
WITH THE
ALL-STAR
CAST



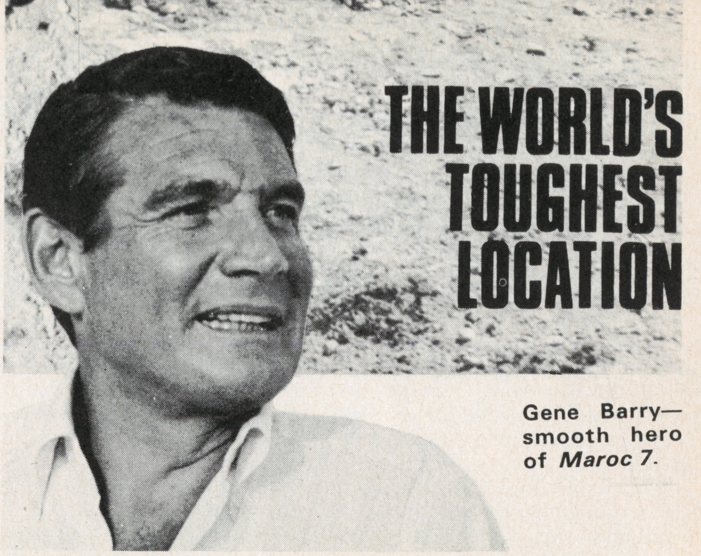
★ TOFFEE ASSORTMENT
★ SHERBET LEMONS
★ SPEARMINT CHEWS
★ FRUIT BON BONS
★ CHOCOLATE LIMES
★ FRUIT DROPS
★ ASSORTED CHOCOLATE ECLAIRS
★ CLEAR MINTS



Complete an evening's enjoyment at the cinema with one of these delicious flavours.

WELCH'S
WELCH & SONS LIMITED, TYNEMOUTH, NORTHUMBERLAND

THE WORLD'S TOUGHEST LOCATION



Gene Barry—smooth hero of *Maroc 7*.

FROM page 19

No one was living in or near the fort before the unit moved there. It stood on barren ground. The nearest blade of grass or tree was two miles down in the valley.

And to this lifeless spot, the production had brought 400 Berber tribesmen and their families and livestock. They carried their own tents and food, but water and fodder for the 40 or more Berber horses had to be supplied daily.

After three days, both the Berbers and the film unit were suffering from all sorts of ailments. The Berbers, few of whom had ever received professional medical attention, had cuts, sores and chapped lips which refused to heal : the ever-changing mountain climate, from scorching heat and sand-storms in the mornings to low freak temperatures and torrential rain in the afternoons, had badly hit the film people. The Moroccan doctor and nurse spent all their time handing out pills, potions and bandages.

A fortunate change in the shooting schedule had saved Cyd Charisse the ordeal at the fort. While her co-stars Elsa Martinelli ("I am so ill I won't ever recover") and Gene Barry ("Get me out of Morocco !") and Leslie Phillips ("If I hadn't been producing this picture, I should have left long ago") suffered from the worst conditions in their entire film careers, Cyd was "living it up" in Tangier with husband Tony Martin and their younger son. Her location work was over and she was holidaying.

Indeed, conditions were so bad that for the last two days, only the essential film crew stayed at the location. Artists were dismissed and sent back to London in double quick time.

And by the time everyone had left, 28 of the 40 Berber horses had died from unknown diseases, a cameraman had been bitten by a dog with suspected rabies, two more Arabs had been injured in accidents, three cars had been lost, and the nurse had developed acute appendicitis.

Was it all worth while ? Soon after their return to London, most of the film unit saw the film "rushes"—and, they had to admit, despite the bad time they had endured, it was not without rewards. The Berber fort location looked marvellous in colour. The sky was a stunning azure and the sand a rich gold.

"No one will ever believe us when we tell them what a rough time we had," commented Ken Talbot, the lighting cameraman.

Leslie Phillips agreed. "For the first time in my life I discovered what a hell of a headache a producer's lot can be," he added. "The problems are always immediate and never ending. Working on location doubles them. The Arab people we employed had no idea of time. For instance, we cast one local man to play a 'heavy'. He appears several times in the film. This chap had difficulty getting to the location so we allowed him a car. He didn't turn up for a week ! We found the car first—by the roadside with a bullet hole in it. He arrived a day later saying he'd been tired and had gone to sleep !"

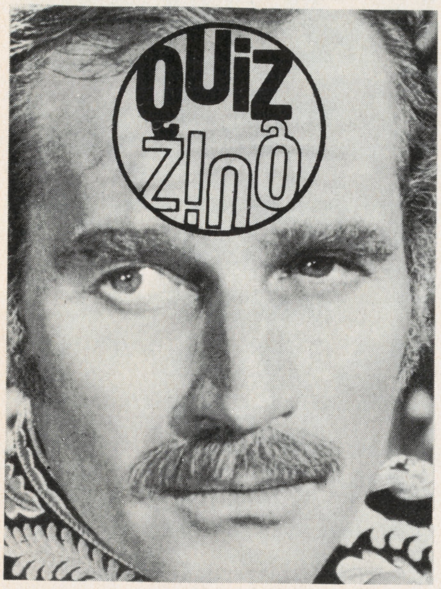
How did Leslie manage to fracture three ribs ?

"I had a fight sequence which we shot in the dungeons under the town of Meknes," he explained. "Huge, frightening place it was. A few months before we filmed there, two Moroccan soldiers went down to map the place out and never came back, so I don't suppose I fared so terribly.

"Anyway, I had this fight with Gene Barry. Up to our waists in filthy, putrid water we were. Gene slammed me a bit too hard at one point. I went crashing back on the stone wall. Fractured three ribs.

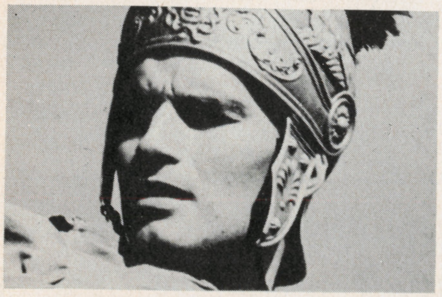
"I have sunk a great deal of my own cash into this picture so it will be some time before I get going on something else," he added. "But I believe that we have produced a very exciting film. My next venture will depend on the box-office returns !"

HESTON

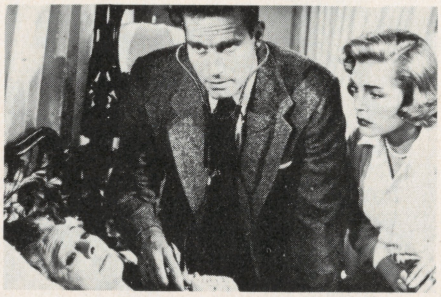


You may know that he stars in *Khartoum* but what else can you tell us about this famous actor?

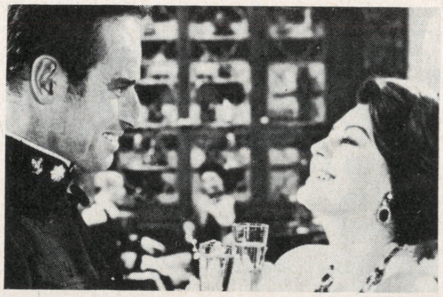
1. In which film did Heston portray U.S. President Andrew Jackson? Who was his leading lady?
2. Heston appeared in a comedy which also starred Julie Adams and introduced Tim Hovey. Can you name it?
3. In one of his epics he played John the Baptist. Can you name the film?



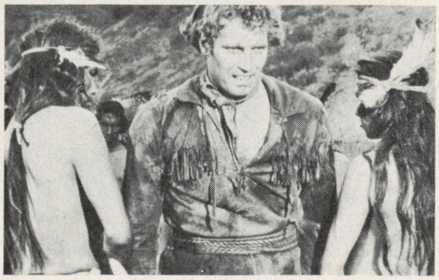
4. This was Heston's debut picture. What character is he playing?
5. "His eyes have not dimmed, nor his natural forces abated." This was said about one of the Biblical characters played by Heston. Which?
6. Name three of the stars who appeared with him in *The Greatest Show On Earth*.
7. Can you name the picture in which he co-starred with Jack Palance?
8. Who directed Heston's film *Ben Hur*? And can you name his opponent in the spectacular chariot race?



9. Heston as a doctor! Yes, he played Doctor Tom Owen in this film. Can you name it? Also in this picture: Lizabeth Scott and Marjorie Rambeau.
10. In the last scene of *Ruby Gentry* he had to shoot it out with . . .?



11. He was ringed by Boxers in this one for nearly two months. Title please—and can you name his female co-star?
12. In *The Naked Jungle* Heston had to brave it out against an army of . . .?



13. The centre of attraction . . . among Indians! Can you name the film—and the women stars?
14. A suspense-filled drama of the sea. That's the clue. Can you name the title and three of the stars who appeared in it?
15. Who was the female star in Heston's film *Major Dundee*?
16. What type of wedding was featured in *El Cid*?
17. For his performance in this film Heston won an Academy Award. Can you name the film and the year?
18. Who was his *El Cid* co-star?
19. Name the film—Heston's third—which brought him to prominence?
20. *The Agony And The Ecstasy* covered the four years this famous artist spent painting the ceiling of the Sistine Chapel. Heston played the role—can you name the man?
21. This unusual shot of Heston storming, single-handed, a German tank comes from . . .?
22. Have the Heston's a family? If so, can you name the children?
23. Can you name the man who spotted Heston in his debut film and took him to Hollywood for the lead in *Dark City*?
24. How old is Heston?
25. Which of these films did *not* bear Heston's name: *The Savage*, *The Robe*, *Secret Of The Inca's*, *Lucky Galant*?

answers

1, *The President's Lady*, Susan Hayward; 2, *The Private War Of Major Benson*; 3, *The Greatest Story Ever Told*; 4, Mark Anthony (the picture was a 16mm version of Julius Caesar); 5, Moses, in *The Ten Commandments*; 6, Jimmy Stewart, Cornel Wilde, Betty Hutton, Gloria Grahame and Dorothy Lamour; 7, *Arrowhead*; 8, William Wyler, Stephen Boyd; 9, *Bad For Each Other*; 10, Jennifer Jones; 11, *55 Days To Peking*, the historical drama of the Chinese Boxer Rebellion, Ava Gardner; 12, Californian wood ants; 13, *Pony Express*, Rhonda Fleming, Jan Sterling; 14, *The Wreck Of The Mary Deare*, Gary Cooper, Virginia McKenna, Michael Redgrave, Emlyn Williams, Alexander Knox, Richard Harris and Cecil Parker; 15, Senta Berger; 16, Druid; 17, *Ben Hur* in 1959; 18, Sophia Loren; 19, *The Greatest Show On Earth*; 20, Michelangelo; 21, *The Pigeon That Took Rome*; 22, Yes. Fraser (11) and Holly Ann (5), who is adopted; 23, Hal Wallis; 24, He is 41 years old; 25, *The Robe*.

Be what you want to be, all month long

You're older. Wiser. More poised. Really confident! Much more "you" every day of the month since you discovered Tampax tampons.

There are no pins, pads or belts to fret about. There's never a wrinkle or bulge, so nothing can show, no one can ever know. Dainty to use, hands need never touch the tampon itself. The silken-smooth applicator guides insertion—makes it easy. Tampax tampons come in 2 absorbencies (Regular and Super) in standard 10's and **the Economy 40's at substantial saving.**

They make being a young woman a little bit nicer.

10 Regular
TAMPAX tampons
TAMPAX
10 Regular

DEVELOPED BY A DOCTOR
NOW USED BY MILLIONS OF WOMEN

TAMPAX TAMPONS ARE MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE

YOU CAN'T HIDE FACIAL HAIR

Make-up can do many things, but it cannot hide unsightly facial hair. The real remedy is to remove this hair *completely*. Odourless Wax-a-Way does this safely and easily, and also discourages further growth. From chemists and stores price 7/1 (enough for 6 treatments) or 7/7 by post in plain wrapper from:

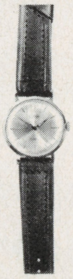
WAX-A-WAY
ADELAIDE GREY LTD
30 Old Bond Street, London W1.

PENFRIENDS

of all ages wanted for correspondence with others at home and abroad. Send a Stamped addressed envelope for full details to:

The Pen Society,
Dept. E.36,
Chorley, Lancs.

SENSATIONAL BARGAIN OFFER



Schedule

the very latest in watches featuring:—

- ★ 17 jwl. lever Incabloc
- ★ Antimagnetic movement
- ★ Spot-on accuracy
- ★ Silvered dial with raised polished batons or figures
- ★ **9 ct GOLD HALLMARKED CASE**
- ★ Elegantly boxed and strapped
- ★ 12 months written guarantee

MONEY REFUND GUARANTEE WITHIN 7 DAYS

Send cheque or cash registered to:—

ONLY £13.19.6

REG. P & P FREE

SCHEDULE WATCHES LTD.
111 DEWSBURY ROAD
DOLLIS HILL
LONDON, N.W.10

MAKE FRIENDS ALL OVER THE WORLD

Promote peace and international understanding through friendly contacts to people in foreign countries. We invite you to join Europe's foremost correspondence club

Complete details and 150 photos free.

CORRESPONDENCE CLUB
HERMES
BERLIN 11 · BOX 17122 · GERMANY

Filmgoers Guide 1967 (3/-)

Specially compiled to solve all film problems.

Complete Casts and credit details for over 170 English-speaking films screened during 1966.

Academy Award Winners—1966

Film Distributors Addresses of all the major companies.

LP. Records Number details of the 1966 sound track issues.

All this vital information contained in one booklet (10 x 8). It's a must for every true filmgoer. But . . .

SEND NOW

Only a limited number of copies are available. So save yourself disappointment and order **NOW,**

Peter Hamer (Publications), G.P.O.,
Box 11, Plymouth, Devon.

I enclose 3/6 P.O. (6d. postage inc.) for a copy of "Filmgoer's Guide—1967".

Name..

Address..

....

....

BLOCK LETTERS PLEASE

Why the girls all fall for FLINT

FROM page 28

"It's most unfair," comments one actor. "It used to drive us round the bend seeing all those marvellous young women swarming on to the Flint set every morning. Nearest we got to a female was the coffee-lady."

"I must confess I seem to do all right," says Coburn. "And to think they pay me! I know a dozen men who would work in the film for nothing. After all, it's great fun and the girls are marvellous; conscientious, professional, not in the least temperamental or bitchy. And I love them all."

Hal Fimberg, who writes the films, has his own views on why all the girls fall for Flint.

"James Coburn has a lot to do with it," he says. "There's no doubt he is emerging as a high-voltage heart-throb. But that's not all. He's a damn fine actor; he's turned Flint into something more than he was on paper. He's made him a real character. Of course, like so many film spies, there are a lot of gimmicks which help to build the image. But no one will doubt that Flint could get out of the scrapes without his gadgets if it were necessary."

Diane Bond Mary Michael Jackie Ray

HI!
PETER SOLVES HIS PROBLEM and the GIRLS COME RUNNING
GREAT
WOW!
POW!
GOAL!
PETER
CAPTAIN THAT WAS A GREAT GOAL, PETE! COME ON OVER AND MEET THE GIRLS
PETER SORRY, BUT I CAN'T STAY
THINKS WHATS THE POINT OF MEETING GIRLS, WITH THESE SPOTS
1ST GIRL PETE WOULD BE O.K. IF HE DID SOMETHING ABOUT HIS SPOTS
2ND GIRL WHY DOESN'T HE? - I HATE TO SEE WASTED TALENT
CAPTAIN LOOK, PETE, WHY DON'T YOU GET TACKLE FOR THOSE SPOTS? IT HELPS CLEAR SPOTS FAST. LOTS OF THE FELLAS USE IT - DOESN'T SHOW, AND IT FEELS GREAT, LIKE AN AFTERSHAVE
LATER...
PETER SHOULD HAVE GOT TACKLE BEFORE - ITS GREAT MY SPOTS ARE CLEARING UP FAST
1ST GIRL YOURE COMING TO THE PARTY, AREN'T YOU PETE?
SIGH!
2ND GIRL PETE YOU'VE GOT TO COME
PETER THINKS WELL, TACKLE SURE MAKES A MAN FEEL IN DEMAND!
TACKLE MEDICATED CLEAR GEL FOR MEN
FOR YOUNG MEN TACKLE MEDICATED CLEAR GEL FOR PIMPLES BLACKHEADS OILY SKIN
CHECKS SKIN INFECTION, AND HELPS CLEAR SPOTS, BLACKHEADS, AND ACNE FAST! INVISIBLE, NON-GREASY, COOL AND REFRESHING - USE IT LIKE AN AFTERSHAVE. CLEAR YOUR SPOTS THE MAN'S WAY - GET TACKLE!

MEET THE SPARROW

FROM page 15

HE: "This is one bird I really dig." **SHE:** "I've never met anyone like Michael."

A book of Press cuttings about all her activities, on and off-screen, is being kept proudly up to date by her Russian-born mother back home in Stockholm. Her Swedish father, incidentally, has a furniture shop there; while her sister, Brijitta, runs a school of beauty.

Camilla would have little use for the school—for her own superb face is her fortune. Yes, her face, not her figure.

It was her modelling career which started Camilla on the road to fame. A magazine cover in Sweden brought her a tempting offer to work in Paris. A French cover led to a similar offer from New York. An American cover started enquiries about her from Hollywood.

By this time, Camilla was rated as one of the top five models in the United States. Deservedly so. She was, therefore, rather surprised when producer-director David Swift asked her to appear in his Hayley Mills film, The Trouble With Angels, as . . . a nun!

What Camilla remembers most about this debut was the weight of her nun's habit. It weighed a ton, it seemed! "There was no let-up from it, either," she told me. "We couldn't even pull up the skirts around our knees while we relaxed between takes. There was a nun consultant on the set all the time, you see . . ."

Next came her first meeting with a super-spy—James Coburn. Though in their film, Dead Heat On A Merry-Go-Round, Jim is no spy, merely a very clever con-man named Eli Kotch. And Camilla, in her first starring role, is superb as Kotch's catch of a wife. "She's a regular girl—well, you know, a nice girl."

Next stop—Matt Helm, alias Dean Martin, and his second screen splurge; Murderers' Row, in which she is far from a regular girl next door—unless the kookier quarter of the Riviera is next door. "Coco is nothing like me at all; she's sexy, very sexy. Very amusing."

That's quite a double for a Hollywood girl; successive films with Coburn and Martin to her credit, and so early in her career. She enjoyed both, but preferred the Coburn caper. "Jim is full of fun and very good company, and was extremely helpful to me," she commented. "But on the other set, Dean and other stars would simply stroll away to their caravans at the end of each take . . ."

And now Camilla is back in London for her third starring film, Department K—after locations in Kitzbuhl and Munich, with co-stars Stephen Boyd, Michael Redgrave and Jeremy Kemp. "A spy story? Yes, but also a very beautiful love story—rare in movies today."

All in all, the future looks good, very good, for the girl from Stockholm. It is, however, ironic that success should come now, after—perhaps, because of—her divorce. The added irony is that similar success has since come to her ex-husband, too.

For six years Camilla was married to Robert Evans, a handsome young millionaire clothes-manufacturer who had dabbled in films as an actor (The Sun Also Rises, etc.) for a short period in the late 1950's. His film career began, in fact, when a company searched for an actor resembling the legendary studio production chief Irving Thalberg.

Then recently, the Paramount chiefs in Hollywood began looking for a real-life Thalberg to run things for them—and they picked Evans!

Never before has a production executive zoomed so high, so soon. As fast, in fact, as the speed of his wife's new-found career. "A career he had always encouraged me in," Camilla told me quietly. "I often got offers and he always said, 'Go on, take it—just for the experience'."

Both their stocks and images have risen enormously in an incredibly short time. Both are important in that over-important little suburb of Los Angeles. Both are delighted for each other. It seemed a trifle sad that two such huge personal successes were not being shared.

He, too, has plenty to say in praise of her—both on and off the screen. Camilla, however, remains very modest about her film triumphs. She never particularly relished her new career, and had often refused earlier film offers. "I was perfectly happy modelling," she explained. "And I'm still only a beginner, remember. So far I've been lucky. Very lucky."

TONY CRAWLEY

Keen to travel?

This could be you in nine months' time!

Malaysia, Germany, Aden, the Caribbean—these are just a few of many places you might see in the Army. It's a steady job, as well as an exciting one. Complete this coupon for full details.

GET THE FACTS—STRAIGHT FROM A SOLDIER!

TO: ARMY CAREERS MP6(A), LANSDOWNE HOUSE, LONDON W.1

Please send me a free leaflet about the Army

NAME ....

ADDRESS ....

TOWN ....

COUNTY .... DATE OF BIRTH ....

M55041402

You must be resident in the UK, aged 15 for Junior Entry, 17 or over for the Regular Army

An EXTRAORDINARY motion picture!

WALT DISNEY
presents

Follow Me, Boys! ⓤ

Just an ordinary guy . . . . but the people whose lives he touched will remember him forever . . . . *SO WILL YOU!*

starring FRED **MACMURRAY** VERA **MILES**

co-starring
LILLIAN GISH CHARLIE RUGGLES
ELLIOTT REID KURT RUSSELL LUANA PATTEN KEN MURRAY

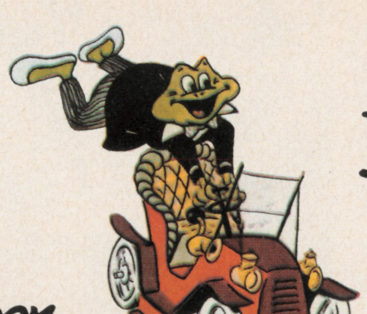
Screenplay by LOUIS PELLETIER
Based on the book "God and My Country" by MACKINLAY KANTOR
Co-producer WINSTON HIBLER
Directed by NORMAN TOKAR

Technicolor®

AND WALT DISNEY'S

WIND IN THE Willows ⓤ

An All-Cartoon Featurette



LOOK OUT FOR THAT WILD MR. TOAD!

Technicolor®

Follow the crowds to see this wonderful programme!

Don't let UGLY ACNE, BOILS PIMPLES

SPOIL YOUR FUN

Read now what people say about Mascopil—the tried and tested formula used by thousands !

" After only one supply of Mascopil the spots have virtually gone. It's lovely to go out and mix with people again . . ." F. P. of Norwich

" . . . at last something that actually works." A. J. P. Radley College

" . . . my face was a mass of spots but they have almost gone now." C. C. Enfield

You too can enjoy Mascopil treatment. Just swallow two tiny pills a day—what could be simpler.

MASCOPIL will also work for you! Just complete the coupon and send with an 8/6d. P.O. (post free) today, for your 30-day treatment and descriptive leaflet. Sent under plain cover.

CROWN DRUG Co. (Dept. S/11) Blackburn, Lancs.

Name……………………………………

Address……………………………………

……………………………………Block caps please

RAYMONDO

Star-day:

ANN-MARGRET
April, 28th 1941

AQUARIUS 21st January–19th February
Don't let April showers get you down. Get out and about. A pleasure shared will be a greater joy, so include others in your plans.

PISCES 20th February–21st March
Disrupting influences which may have been prevalent should now disappear. Jealousy, or just lack of self-confidence, will be proved ill-founded. Moves are afoot, especially for older folk.

ARIES 22nd March–20th April
Before championing a cause, make sure it is worth while. Some things are just not worth arguing about, when a little tolerance could smooth things over. Neighbours prove extra helpful.

TAURUS 21st April–21st May
Saturn gets out of your way—at last—and now you can get the go-ahead in matters concerning money or prospects of advancement. Love, too, is no longer impeded.

GEMINI 22nd May–21st June
A gamble comes off, but do not place too much faith in one lucky break. People around you can be friendly and helpful because their interests and yours coincide.

CANCER 22nd June–23rd July
Get switched on—go to new places and meet new people. Your popularity could reach an all-time high. Letters could prove revealing.

LEO 24th July–23rd August
A lucky break is what you need—and that's just what you get this month. Versatility and inventiveness will then be important.

VIRGO 24th August–23rd September
Don't say it! A hasty word could wreck a life-long friendship. Words will be of importance in the next few weeks, so be tactful. When in doubt, be quiet.

LIBRA 24th September–23rd October
Break out! Out of your shell. Go giddy and gay. Compliments may make you feel uneasy, but keep your poise and more will come your way.

SCORPIO 24th October–22nd November
Help! That's what you need now. Let others do some of the work: give orders, don't take them. Your sympathy is aroused by a hard luck story—it may not be genuine.

SAGITTARIUS 23rd November–22nd December
Throwing a party? Don't combine old friends with new —they may have nothing in common. A hobby or part-time occupation could become more time-consuming than anticipated.

CAPRICORN 23rd December–20th January
Hold tight! This is not the time for drastic changes or for forcing outstanding issues. A letter you were expecting arrives; its contents may not be so shattering.

How would you like to be a stewardess in the WRAF?

They find life interesting and exciting, helping to run the officers' mess on an R.A.F. station. They like the pay (and there are no living expenses); the smart uniform; and lots of bright companionship, on and off duty. In addition to waiting, duties may also include bar and valeting service. If you want a secure job with very good chances of promotion, why not join them? If you are at least 17 years of age and a U.K. resident, get in touch with your local R.A.F. Careers Information Office (address in telephone book). Or post this coupon to:-

W.R.A.F. (922PH1) Careers Information Service, Victory House, Kingsway, London, W.C.2. Please send illustrated booklet about life in the W.R.A.F.

NAME______________________

ADDRESS______________________

____

______________DATE OF BIRTH______________

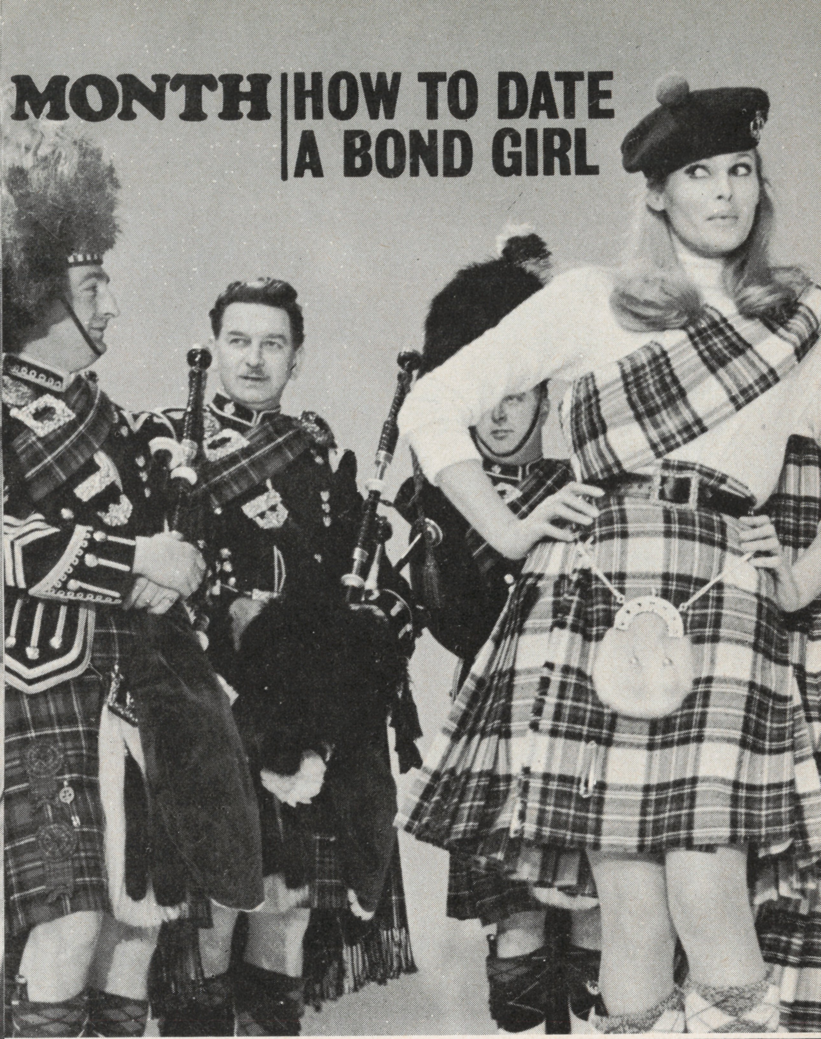
WRAF

These girls do!

NEXT MONTH

FILM SERIAL: PAUL NEWMAN'S *HOMBRE*

HOW TO DATE A BOND GIRL



DON'T *MISS THIS OFFER!*

YOU can have Showtime delivered to your door . . . or directed to your friends, relations or pen-pals abroad—for just 16s. a year, or £1 for overseas (including postage). Fill this form to tell us where to send your copies, and enclose it with your correct postal order to:

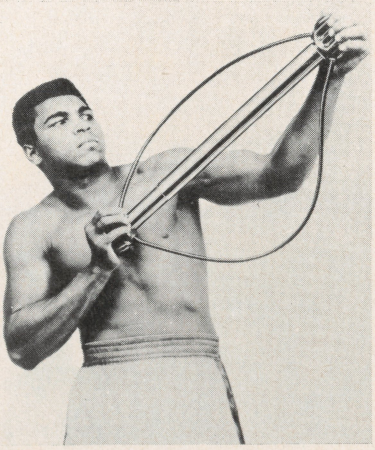
Miss M. Regnart, Rank Theatres Ltd., 439-445 Godstone Road, Whyteleafe, Surrey.

NAME……………………………………………

ADDRESS……………………………………………

……………………………………………

……………………………………………



WORLD CHAMPION REVEALS TRAINING SECRET

New Exerciser develops Champion's muscles in just five minutes a day

NEW YORK—World heavyweight title holder, Cassius Clay, today revealed his "secret" training device, an amazing Isotonic exerciser called the Bullworker 2. "I get into shape for every fight with the Bullworker", says Clay. "It's a marvel that builds champions".

Originally developed for training members of the American (30 Gold Medals) and German (10 Gold Medals) Olympic teams, the Bullworker has since been enthusiastically adopted not only by such outstanding professional athletes as Cassius Clay, but by tens of thousands of men in every walk of life as well. Businessmen, office and factory workers, men in their twenties and men in their fifties—all are thrilled with the fast and impressive results.

Just five minutes a day is all that's required to build powerful muscles, broaden shoulders, trim inches off the waist, make you look and feel strong, healthy and virile. As Clay puts it: "The Bullworker takes the sweat and strain out of exercising and it really works!"

FREE

Please send me my FREE full colour 24 page brochure about BULLWORKER 2 without obligation.

NAME (*in full*) ……………………………………

ADDRESS (*in full*) ……………………………………

……………………………………

……………………………………

No Salesman will call

BULLWORKER Dept. SH47
18 St. Ann's Crescent, London S.W.18

Bullworker 2

PORTRAIT
SHOWTIME
GALLERY

AKIKO WAKABAYASHI
in
YOU ONLY LIVE TWICE

Sea Witch girls
look more like girls
than girls
who were only born that way

Sea Witch browns look every bit as natural as browns that were born that way.
But Sea Witch browns *shine*.
Shine with new but natural colour.
Shine with extra conditioning.

It's very, very easy.
All you need is:

a A packet of Sea Witch (any one of the 14 delectable Sea Witch hair colours).

b Half an hour.

c Someone to say how gorgeous your hair looks afterwards.

Isn't it time you S'Witched?

Things you'll want to know about Sea Witch:

Sea Witch gives you a noticeable but natural colour change.
It's semi-permanent — lasts through 8–10 normal shampoos.
Sea Witch is dead easy to use.
Just shampoo on...wait...rinse.
(No root retouching.)
14 Sea Witch shades to choose from.
At your beauty counter now.
Usual price 5/10.

sea
WITCH
HAIR COLOUR BY ELIDA

Sea Witch is made by ELIDA of Paris, Vienna, London – the people who make Sunsilk Shampoo; Sunsilk Hair Spray; Harmony and Melody Hair Colours; Pin-Up and Twink Home Perms.

CANDICE BERGEN

FROM page 20

most is the girl many say she will rival: Julie Christie. Indeed, she does look astonishingly like Julie, with her wide cheek bones and generous mouth. "I think she's so exciting," says Candice. "When she's in a film she sticks out her finger and pokes you in the navel and says, '*I'm here*.' There has never been anyone like her on the screen."

While Candice would hoot at the idea of being compared to Julie as an actress, there is more than just a trace of similarity.

Candy, too, has been an independent kind of girl since she was 14. "I just became that way," she explains. "I went through that awful period when I wouldn't listen to anyone. Unbearable!" Today, older and wiser, she will tell you that she has the most understanding parents.

Although her father, Edgar Bergen, is America's most famous ventriloquist, her parents never put pressure on her to go into show business, which was so much a part of their lives. "But other people did," she recalls. "From the time I was 13 I had people telling me to become an actress. It was enough to drive me in the opposite direction.

"They [*her parents*] were quite marvellous when I wanted to set up in a flat on my own: even more marvellous when it came to understanding that I didn't want them to finance me. I don't think much of young people who say, '*I'm going off on my own*' and then accept an allowance from their parents. This isn't independence. You can't really set down your own regulations and your own code of life, if someone else is paying for it," she says firmly. "That's why I took up modelling; it's an easy way to make money fast. And because I worked with lots of top photographers—and photography was what I wanted to do two years ago—I still find it absorbing and exciting."

If Candice sounds more sophisticated than the average 20-year-old, this is only one side of her. In a moment she can transform from an adult young lady, with thoughtful and intriguing views on life and living, to a fun-loving youngster.

While she was making the Michael Cacoyannis film, *The Day The Fish Came Out*, in Greece, she stayed at a small hotel in Galaxidion, which, fortunately, was run by a very understanding couple. They became used to Candice's frequent raids on the refrigerator at all hours of the day and night, and her irrepressible laughter and teasing.

"I love to eat," she confesses. "I like every kind of food; eating is pure joy to me. It really caught up with me when I was making *The Sand Pebbles* in China. I was four months in my room (it rained all the time), with nothing much to do but eat. I ate six meals a day and I put on 15 lb. I had never had trouble with my weight before, so I had to diet to take it off." She groans. "It was then I realised how essential food is to my happiness.

"Look," she says with an impish grin. "If I sound as if I've done a lot of impressive things for my age, I've made a lot of mistakes too. My main trouble is that basic things bore me. I shall have to get over that to become a good actress. I can pick up certain surface things very easily, but the construction, the groundwork . . . that I tend to shy away from."

She continues: "You could see I didn't think what I was doing when I furnished my flat in New York. I had this wonderful flat and I went out and found myself buying ashtrays, pre-Columbian figures and all kinds of small, attractive things. Then I moved in and all I had were these wonderful accessories all over the floor. It just never occurred to me to buy something as simple and basic as a bed or table and chairs. These were things I'd taken for granted as being there in my room. I dashed out and bought the first bed, table and chairs I saw, and I hated them. So I gave them away and looked more carefully next time. Now I love everything I've got.

"It's the same with my clothes, too," Candice continues. "I splurge on accessories. Sometimes I find I've got from 45 to 50 pairs of shoes and no dresses. I'm very shoe-happy."

In spite of this little failing, she has very decided ideas on fashion. "I've always wanted to be a designer," she says, "and, in fact, I do design most of my own clothes." With typical independence, however, she does not follow fashion slavishly.

"You've got to be 17 and bird-legged to wear the mini-skirt," she says scornfully, "otherwise you look like a lunatic." She refused to go along with the current "gimmicky" trend in dress. "I would rather have one good dress cut beautifully than three or four I'm not terribly pleased with.

"I've got rather pale colouring, so I rarely wear strong colours. White is my favourite, and I wear it all over the world in all kinds of climates. It's so crisp and fresh looking and on the most dreary day it looks wonderful. I do wear quite strong jewellery though, with a lot of turquoise and sapphire for accent."

Although Candice is very self-critical both as a person and as an actress, she is quick to express her admiration of others. Her observations are shrewd and to the point. "I admire sharpness in people. And awareness. There are actually very few people who are really interested in others. You can see it in their eyes. I think a sense of humour is essential, particularly about oneself.

"One of the things that finally persuaded me to go into films (I'd been battling against this for years) was that it brought me into contact with exciting people. I'm talking of the technicians —not the stars— although Richard Attenborough, whom I met in *The Sand Pebbles*, was one of the most marvellous people I have ever met.

"I did *The Group* because I was so impressed with Sidney Lumet and Sidney Buchman, the director and producer; and I felt that this was a picture I wanted to be associated with."

Similarly, she went into *The Day The Fish Came Out* because she wanted to work with Cacoyannis. "I'd have worked as a prop girl just to do that," she says. "I felt it would be a tremendous experience, and it was. Same goes for my latest film, *Live For Living*, with Yves Montand—directed by the brilliant new French film-maker Claude Lelouch.

"One of my biggest faults is that I'm lazy," explains Candice thoughtfully. "Perhaps that's one of the reasons I resisted being an actress for so long. I knew the total involvement it demands. Like anything that's very creative, if it's in its finest form, acting is totally absorbing. It has to be your life."

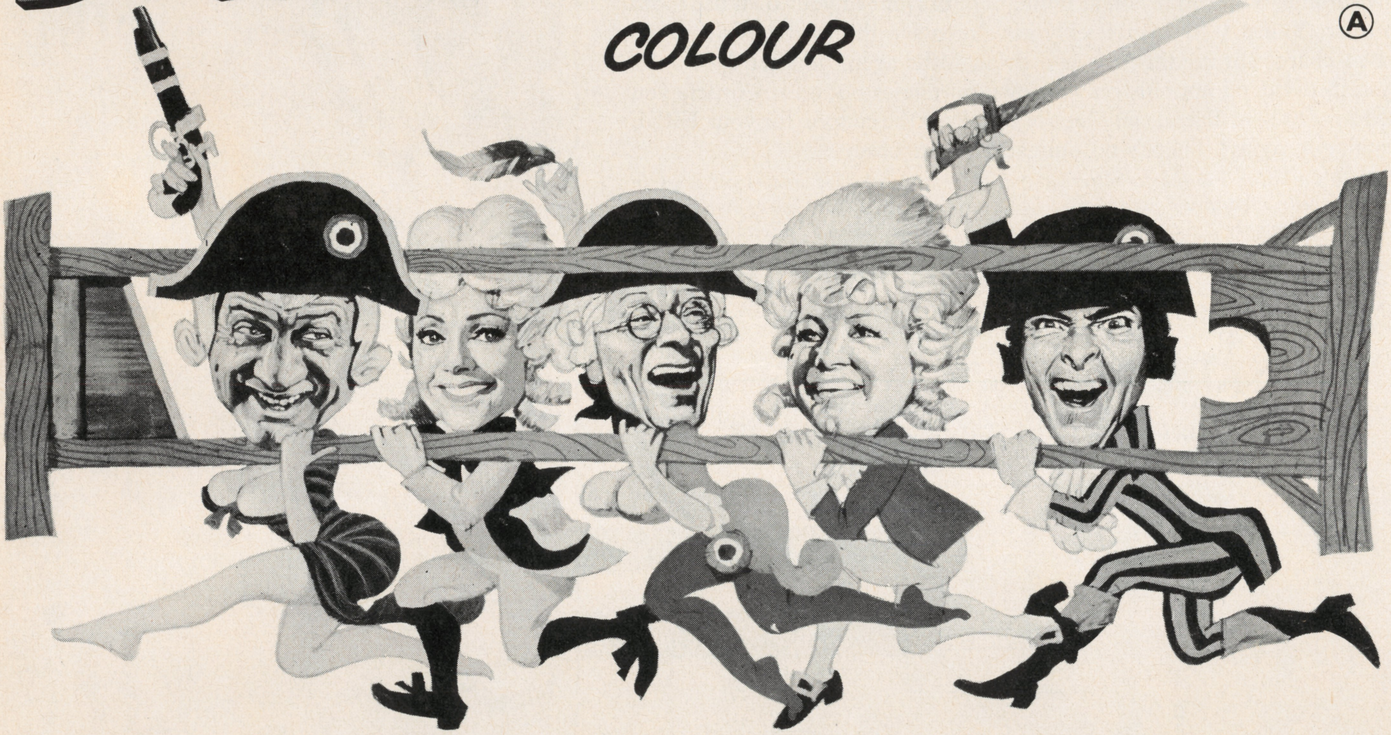
'Carry On' Laughing until you have hysterics....

But—

Don't Lose Your Head

Ⓐ

COLOUR



THE RANK ORGANISATION Presents a PETER **ROGERS** PRODUCTION

SIDNEY **JAMES** · KENNETH **WILLIAMS** · JIM **DALE** · CHARLES **HAWTREY** · JOAN **SIMS** · DANY **ROBIN**

Produced by PETER ROGERS · Directed by GERALD THOMAS · Screenplay by TALBOT ROTHWELL

NORTH LONDON & PRINCIPAL CITIES from MARCH 26th

SOUTH LONDON from APRIL 2nd

Produced and published for Rank Theatres Ltd., 1967 by Sackville Publishing Ltd., Furnival House, 14-18 High Holborn, London, W.C.1,
and printed by Smeets-Safran, Web-Offset Printing Co., The Netherlands. © Rank Theatres Ltd., 1967

FLAP A CUT TO EDGE OF PAGE

"Every girl can dress like a model with this fabulous Free Fashion Book," says Pattie Boyd, leading fashion model

3

Top London model Pattie Boyd is really excited about the new "sunshine" edition of the Brian Mills Catalogue. "I wish I'd known about Brian Mills a few years ago when I was trying to break into the fashion modelling business," she says. "I certainly advise any girl who cares about clothes but has only a limited budget to send for a free copy of this wonderful book right away."

Yes, you too can dress like a model for just a few shillings a week when you take advantage of the Brian Mills Guaranteed Shopping Plan. You choose from hundreds of up-to-the-minute styles in your own home. You can try on at home, too, in front of your own bedroom mirror. You pay by easy weekly instalments with no deposit and no extra charge for credit. And as a Brian Mills agent you get 2/- in the £ cash dividend not only on your own purchases but on any orders you send in for your friends and family too. Post the coupon for your FREE catalogue today! There's no obligation whatsoever.

Pattie's choice *Fresh as a buttercup and twice as cute! This linen-look dress in radiant yellow features a high shaped bodice in contrast check. One of hundreds of fashions from only 2/6 weekly in the exciting new Brian Mills Collection.*

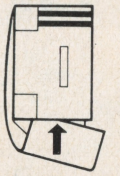
BRIAN MILLS
SPRING SUMMER 1967

SUNSHINE FREE EDITION

It's New! It's Free! It's Fabulous!

How to get your FREE catalogue.

1. Cut out the left hand part of this advertisement including the top and left hand margins. (See dotted line)
2. Fill in the coupon.
3. Fold back at arrow 1, then 2, then 3.
4. Tuck flap "A" into flap "B" making sure that the Brian Mills address is outside.
5. Post today. No stamp needed.



2

ACT NOW!
NO OBLIGATION

Post this coupon for your catalogue and details of SURPRISE FREE OFFER

Please send me, without obligation, everything I would need to give a Brian Mills Postal Shopping Agency a trial including a FREE copy of your Catalogue. I am over 21.

BLOCK CAPITALS PLEASE

Mr
Mrs
Miss

ADDRESS

TOWN

COUNTY

Not applicable in N. Ireland

MP008

NO POSTAGE STAMP NECESSARY IF POSTED IN GREAT BRITAIN OR NORTHERN IRELAND

POSTAGE WILL BE PAID BY BRIAN MILLS

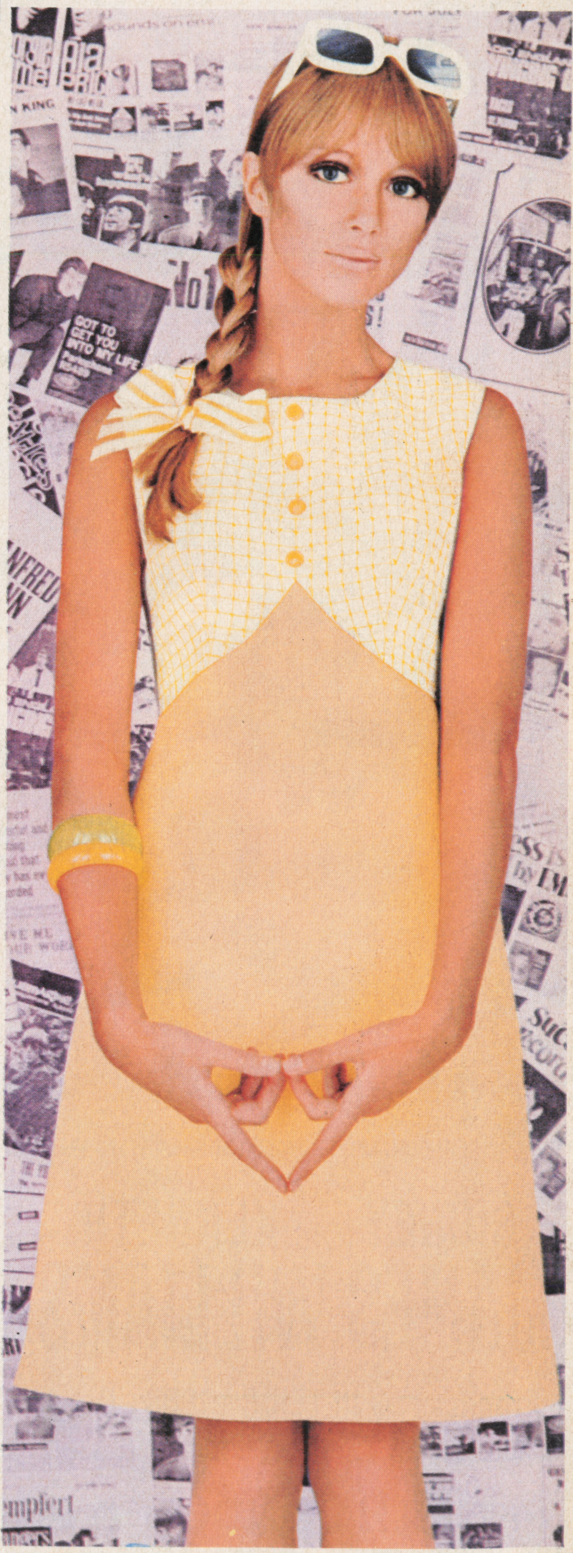
BUSINESS REPLY SERVICE
Licence No. B.L. 400

BRIAN MILLS
P.O. BOX 45
BOLTON
LANCASHIRE

1

FLAP B

CUT TO EDGE OF PAGE



BRIAN MILLS GUARANTEED SHOPPING PLAN